

THE MUSICAL TIMES

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FIFTY-FIRST SEASON, 1921-22

SATURDAY, NOVEMBER 26, AT 2.30 P.M.

THE MUSIC-MAKERS - - - ELGAR
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MR. WALTER HYDE.
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SATURDAY, DECEMBER 17, 1921, AT 2.30 P.M.

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A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted. LECTURES on Beethoven will be given by the PRINCIPAL on Wednesdays, November 2 and 9, at 3.15.

FORTNIGHTLY CONCERTS, Saturdays, November 5 and 19, at 3. CHAMBER CONCERT, Wednesday, November 16, at 3.

The Broughton Packer Bath Scholarship for Violin Playing will be competed for on or about December 5. Last day for entry, November 17.

L.R.A.M. Exam. Entries will be accepted up to November 15 on payment of a late fee of 5s.

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CLAUDE AVELING, Registrar.

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"SCHOOL" EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., March-April, June-July, and October-November. Entries for the March-April Examinations close Wednesday, February 1st, 1922.

ELOCUTION EXAMINATIONS will be held at certain fixed Centres in March-April, 1922, and in all subsequent periods. For full particulars see special Elocution Syllabus.

An official edition of Examination Music and Scales for Pianoforte, and of Music for Violin, and also of Written Papers, is published by the Board, and can be obtained from the Central Office, or through any Music Seller.

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Passacaglia and Fugue in C minor, J. S. Bach. (Novello & Co., Bock 10, p. 214; Augener & Co., p. 382; Peters, Vol. I.)

Choral Prelude on "Darwell's 148th," No. 2 of Three Choral Preludes, H. E. Darks. (Novello & Co.)

Prelude and Angel's Farewell (Gerontius), E. Elgar. Arranged by A. H. Brewer (this arrangement only). (Novello & Co.)

The 10 selected pieces and the books set for the Essay for the January, 1922, A.R.C.O. Examination, differ from those set for July, 1921.

All Candidates for the next Examinations must send in their Names for FELLOWSHIP by DECEMBER 8th, for ASSOCIATESHIP by DECEMBER 15th. In the case of NEW MEMBERS proposal forms duly filled up must be sent in before December 2nd. No names will be entered after the above dates.

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EDWIN DELLER, Academic Registrar.

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The following CANDIDATES were successful:

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As PERFORMERS: Mabel Austin, Edith Mary Bale, Gladys Mary Basker, Florence Annie Bates, Jessie Bilby, Mildred Birkby, Kathrine Margaret Brown, Emilie Bunting, Elizabeth Carlton-Jones, Annie Chisholm-Davies, Lily Clatworthy, Abigail Lytleton Dodds, Louise Grace Grainer, W. Croly Hart, James Lang, Josephine Rose Macpherson, Gwendolen Maddox, Elsie Neave, Edith Winifred Ransom, Annie Scholes, Dora Jean Sinclair, Sarah Hornbrook Smith, Winifred Stokes, Kathleen Ethel Thurston, Kathleen Naomi Trean.

Examiners: Edward Iles, Frederick Keel, Frederic King, Thomas Meux.

PIANOFORTE.—As TEACHERS: Florence Mary Ainsworth, Frances Marion Allen, Edna Mary Ambler, Elizabeth Anderton, Margery Annie Louise Andrew, Kathleen Mary Arnold, May Bailey, Kathleen May Barr, Helen Bateman, Caroline Louise Bates, Frances May Beken, Eleanor Mary Bennett, Hortense F. Bennett, Sidney George Beit, Florence Biltcliffe, Marjorie Florence Booth, Irene Llewelyn Bower, Gladys Marie Braddock, Lilian Vera Bramwell, Grace Brenda Brodhurst, Winifred Howard Buck, Julia Helena Byass, Doris Emily Callaway, Georgina F. Campany, Sarah Elizabeth Capper, Agnes Cardew, Harold Carruthers, Harriet Elizabeth Caswell, Gwendolen Audrey Chaffin, Annie B. Chalmers, Barbara Doris Clark, Mary Charlotte Clarke, Nora A. Cook, Nora Corjeag, Annie Dorothy Hilda Creelman, Elizabeth Coupé, Alfred Williams Crawford, Eileen M. Dawson, May B. Derrick, Ida Marie Derry, Catherine Cammell Dickson, Margaret Irene McEndoo Dickson, Jill Drinkwater, Audrey Mary Carola Duthoit, Gladys Hilda Eagan, Lilian Esp, Joan Friend, Mildred A. Frost, Dorothy Kathleen Fryer, Amy Hilda Gammon, Mary Agnes Garriock, Hilda Ethel George, Doris Adelaide Gillatt, Kathleen Gorman, Elsie Green, May Griffiths, Kathleen Maude Gruchy, Ada Hacking, Catherine Margaret Gabrielle Haddingham, Edith Mary Hadland, Sylvia Claire Harmer, Henrietta Harpur, Elsie Haworth, Dorothy Heap, Frederick Austin Herbert, Ida Elizabeth Hill, Gladys Mary Hills, Grace Dorothy Holdich, Lillias Davidson Homeyman, Phyllis Kathleen Hopkins, Alice M. Hopper, Stella Phyllis Langran Houston, Harold Gwyn Howells, Dorothy Mabel Hutchinson, Agnes Ivermee, George Arthur James, Elizabeth May Jones, Gilbert Kaye, Dorothy Edna Keirle, Freda Kitton, Violet Edith Knight, Frances Goddard Knowles, Edith Mary Lacy, Jeannette Lamb, Jessie Lash, Jean Lawson, Dorothy Le Couillard, Mabel Lee, Elsie Lees, Ruth G. E. Lezemore, Karl Livock, Hilda Ingeborg Lokander, John Martin, Christine Marion Tillstone Mellon, Alice May Miller, Kathleen Margaret Molony, Helen Mary Mortimer, Grace Morton, Nora Nicol, Ethel Page, Doris Weaver Parish, Doris Parker, Isa Parker, Amy Pask, Richard W. Peers, Sybil Winifred Pellow, Olive Procter, Louie Christine Peters, Madeline Esther Punt, Edna Frances Randall, Margaret C. Reid, Winifred Bowyer Rice-Oxley, Arthur Wesley Roberts, Clare Rootham, Norah Jessie Rowles, Elizabeth Mary Russell, Irene Mary Sarginson, Hilda May Sarson, Susan Niel Scobbie, Vera Kathleen Scrivener, Elizabeth Daisy Smith, Dorothy Spaven, Jessie Marion Stone, Ella Taylor, Joan M. Taylor, Phyllis Helen Thatcher, Arthur Richard Thomsett, Victoria Thomson, Mary Luisa Tibbitts, Kathleen Mary Town, Jessie Kathleen Turner, Mabel Turner, Muriel Ladd Turvey, Albert Ernest Ulett, Miriam Vine, John W. Walker, Rosetta Walker, Olive Maude Whittaker, Hilda Marion Wicks, Gwendolen P. H. Williams (Christmas, 1920), Marjorie C. Wilson, Coralie Peryl Winter.

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VIOLIN.—As TEACHERS: Smith Anderson Duce, Alice Rosetta Garrett.

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Examiners: Ernest Read, H. W. Richards, Mus. D., Dunelm., Frederick Shinn, Mus. D., Dunelm.

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The Musical Times

AND SINGING-CLASS CIRCULAR

NOVEMBER 1 1921

ROYAL CHORAL SOCIETY :

THE RESIGNATION OF

SIR FREDERICK BRIDGE

BY HERMAN KLEIN

The parting between friends, no matter when it comes, is always fraught with sadness, and long expectation of a melancholy moment does little, as a rule, to alleviate its poignancy. Otherwise one might say that Sir Frederick Bridge displayed his customary thoughtfulness for the feelings of his good friends, the members of the Albert Hall choir, when he made known to them at rehearsal recently his intention of vacating, at the end of the present season, the post which he will then have held for twenty-five years, of conductor of the Royal Choral Society. The event might not in the natural course of things have been unanticipated; but it was peculiarly fitting that the announcement of it—the official intimation, as it were—should come from the lips of the personage most concerned. It was done, too, with that fine simplicity of phrase and unaffected dignity and earnestness of manner that best enable an Englishman to conceal his emotions, but which nevertheless caused the inevitable lump to rise in the throat of many a singer then facing him.

For, truth to tell, they have been on remarkably good terms with each other, these eight hundred and fifty choristers and their genial conductor, ever since the latter succeeded Sir Joseph Barnby in 1896. Barnby was not exactly an easy man to follow, being popular in the widest sense, *facile princeps* in his line, something of a martinet, like Costa, but easier to placate, and therefore liable to be personally adored. Yet, delicate and difficult though his task at the outset, the organist of Westminster Abbey quickly showed that he had the right fibre to conquer with—the *waym* good-nature and witty tongue; the sufficiency of experience as a choral conductor; the mind of a sympathetic and capable musician; above all, the resolute will to do his best in everything.

And so, conquer he did. The old choristers who would have gone through fire and water for 'Sir Joseph' soon found that confidence in the new leader would not be misplaced, and from that time forward they unhesitatingly transferred their affections and their ready obedience to him who in due course became 'Sir Frederick.' Their successors and fresh companions during the course of five and twenty seasons have taken the cue from

them, and it may be asserted without fear of contradiction that their *esprit de corps* has never been stronger than it will be when Sir Frederick Bridge lays down his baton for the last time at the Good Friday performance of 'The Messiah' in April next. To quote the words written by the secretary of the Society in the programme of the Jubilee Concert :

They are proud of their choir—proud of its fame and traditions . . . to them it is a potent civilising and elevating force destined to bring much gladness and content.

Paying tribute to the conductor, the same writer declared him to be

. . . a veteran in years, but in kindheartedness and vigour the youngest of his generation. This is not the place to sing his praises, nor is it necessary, for his is easily the best-known name among English musicians of the day. As organist of Westminster Abbey for forty-four years (and now retired with the honourable title of Emeritus-Organist), conductor, lecturer, essayist, and by no means least, as humorist, his fame is assured.

A solid and lasting record of his valuable labours at the Royal Albert Hall is to be found in the catalogue of new works performed there under his direction during the second half of the Jubilee period. These comprise mostly compositions from the pens of native composers then or now living. Among them may be noted Elgar's 'King Olaf,' 'Dream of Gerontius,' 'The Apostles,' 'The Kingdom,' 'The Music-Makers,' and 'The Spirit of England'; Coleridge-Taylor's 'Hiawatha,' 'The Blind Girl of Castel Cuillé,' 'The Atonement,' and 'A Tale of Old Japan'; Parry's 'War and Peace,' 'Invocation to Music,' 'Pied Piper of Hamelin,' and 'The Chivalry of the Sea'; Saint-Saëns' 'The Promised Land'; Mackenzie's 'The Witch's Daughter'; Cowen's 'The Veil'; Stanford's 'Stabat Mater,' 'Songs of the Sea,' 'Songs of the Fleet,' and 'At the Abbey Gate'; Ethel Smyth's 'Mass'; Hamilton Harty's 'Mystic Trumpeter'; Vaughan Williams' 'Sea Symphony'; Charles Wood's 'Dirge for Two Veterans'; Balfour Gardiner's 'News from Whydah'; and last, but not least, Sir Frederick's own 'Flag of England,' 'The Ballad of the Clampherdown,' 'The Forging of the Anchor,' 'A Song of the English,' and 'The Incheape Rock,' not to mention the earlier (and perhaps best of them all) 'Callirhoe' and the setting of 'Rock of Ages.'

Here, assuredly, is a list of which any conductor may be proud. However, the whole career of this remarkable man has been a synonym for hard work. His interesting and amusing autobiography, 'A Westminster Pilgrim,' affords eloquent proof of this. (Truly, he reminds us more than any other man of Sir Charles Hallé, who, if he neither lectured nor wrote essays, was capable of musical strain for longer stretches of time than any of his contemporaries, and did not, moreover, indulge in a long annual holiday with plenty of salmon-fishing

during the summer months.) An appendix to the book gives a complete list of the works performed by the Royal Choral Society under the author's direction from 1896 to 1918. Referring to this, Sir Frederick also says, 'My relations with both choir and orchestra have always been very happy; now and then I have been betrayed into a satirical word, but seldom into an angry one.' He probably regards as his most creditable achievement at the Albert Hall the revival of 'The Messiah,' without Mozart's additional accompaniments. 'I had always looked askance at these embellishments,' he says, and 'to my mind the gain in dispensing with these accompaniments is immense.' On the whole, the public verdict has endorsed his opinion.

When the time comes for complete retirement Sir Frederick Bridge will, in the fullest degree, have earned his *otium cum dignitate*. Nevertheless, as all the world knows, he is still marvellously young for the seventy-seven years he will have lived by the fifth of next December. Writing about him in a prominent daily paper at the time of our present King's Coronation, I made allusion to this characteristic juvenility, which has not been affected by what I ventured to describe then as 'one of the liveliest, most excitable temperaments to be found in a profession of notoriously excitable beings.' I added,

He is by nature eminently practical. He is an artist, but not a dreamer; a level-headed business man, ever ready to soar to music's sublimest heights in search of inspiration for an anthem or a cantata; just as content to delve amid forgotten scores and dusty volumes for material for a Gresham lecture.

Those words are just as true of him to-day, and there is no reason why, in spite (or rather because) of the cessation of his work as conductor of the Royal Choral Society, they should not be equally applicable to him ten years hence.

A further resignation to be recorded is that of Mr. Augustus Littleton, chairman of Novello & Co., Ltd., from the Committee of Management of the Royal Choral Society. His resignation brings to an end a close and, it may surely be said, a mutually beneficial association between the Royal Choral Society and the house of Novello which has continued without a break for the last thirty-two years. The real commencement of this friendly association may be traced as far back as 1873, and in 1889 it was placed on a firm and substantial basis by an agreement which was entered into between the Society and the late Alfred Henry Littleton, senior partner in Messrs. Novello & Co., and Mr. Littleton was invited to join the Committee of Management. It was in a sense a veritable union *de corps et de biens*, and as a natural consequence of the scheme Messrs. Novello abandoned the successful series of Oratorio

Concerts which for some time they had been carrying on at St. James's Hall. It was agreed that Mr. Littleton should be empowered to nominate from time to time works selected from the Novello catalogue to be presented by the Society, and amongst other valuable considerations a substantial sum was to be granted by the publishing firm towards the cost of presenting these works at the Society's concerts. It resulted from the exercise of this power that in March, 1900, Coleridge-Taylor's 'The Song of Hiawatha' was produced by the Society on payment of a hundred pounds by the publishers.

This agreement lapsed theoretically in 1892, but in practice it was continued for some years afterwards. In the meanwhile, Alfred Henry Littleton never ceased to serve—faithfully and assiduously, as was his wont—on the Committee of Management until his death in 1914. After a short interval, Mr. Augustus Littleton was invited to take his brother's place on the Committee, and also on the sub-committee (appointed annually) whose duties were—and are—to arrange the programmes, engage the soloists, and attend to all details connected with the Society's concerts. The suggestions and recommendations of this sub-committee for each season are naturally submitted to the Committee of Management for approval and confirmation, and it need scarcely be said that the services of Mr. Augustus Littleton were rendered throughout with the same zeal and regard for the mutual interests at stake as had marked his late brother's tenure of office.

The signing of the contract between the Society and Messrs. Novello excited the highest expectations regarding the advantages that would accrue therefrom, and it will be of interest to quote in this connection some lines which appeared in the *Musical Times* of October, 1889, over the then familiar initials 'J.B.' (Joseph Bennett). They headed an article dealing with the four seasons' splendid work (1885-89) accomplished under Sir (then Dr.) Alexander Mackenzie at 'Novello's Oratorio Concerts, and ran as follows:

After working through four seasons, these Concerts have ceased to exist. Yet, after all, that is scarcely the way to put it. We shall know them no more as a separate entity, so much is indubitable; but they will still live, in their spirit and in the influence of their director, as part and parcel of the kindred enterprise at the Albert Hall. The bare facts are these: Mr. Alfred Littleton, head of the firm of Novello, Ewer & Co., has joined the Committee of the Royal Choral Society; discontinuing the Concerts hitherto given in St. James's Hall by his firm, and transferring his interest to the older body, which will produce a certain number of new works that would otherwise have been brought out by the Novello Choir. This is not extinction; it is a marriage, and a marriage may be prolific.

Unquestionably it was prolific—alike in achievement and in healthy influence on the advancement of the choral art of our epoch.

CHARLES KŒCHLIN

By M.-D. CALVOCORESSI

I.

The reason why certain composers get their music performed, published, and noticed forthwith, whereas others work for many years without recognition of any kind, is unfathomable. It appears to depend little on whether the music is complicated or simple, startling or sober in its tendencies, primitive or scholarly in workmanship; it is apparently a mere matter of luck. In France, which during the last quarter of a century or so has been on the whole an easy-going country for native composers so far as publication and production of works are concerned, the case of an Albéric Magnard (described in last month's *Musical Times*) is exceptional; and in that instance there were special reasons, quite apart from any question of Magnard's musical idiosyncrasies. As regards Charles Kœchlin, however, we can only wonder that he should prove another exception to a rule which has benefited not only composers of unquestionable merit, such as Ravel, de Séverac, Roussel, Florent Schmitt, Louis Aubert, and others, but a number of second-rate men and even of nonentities.

The readers of the *Musical Times* have long since realised, through the summaries and excerpts of articles by Kœchlin,* that he is a composer with an earnest, judicial, and fervid outlook upon his art. A perusal of the list of his works will suffice to show that he is extremely industrious, exercising his activities in many directions; and a study of his few published works will convince us that he has plenty of his own to say, and that what he says is worthy of most earnest notice.

That list, as published by Emile Vuillermoz in what is, I believe, the first comprehensive article devoted to Kœchlin's output (*Le Temps*, January 14, 1921), comprises three books of Rondels to poems by Théodore de Banville, four books of songs, a number of choral works of ample proportions, of symphonic poems, of orchestral suites (among which the chief are 'Les Saisons,' 'Études Antiques,' and 'La Forêt'), choreographic poems, a Biblical Pastoral in one Act, 'Jacob chez Laban,' a ballad for pianoforte and orchestra, three chorals for organ and orchestra, three String Quartets, half-a-dozen Sonatas for various instruments, and a quantity of pianoforte music.

Of all that wealth, only the Rondels, the first three books of songs, five Sonatinas, and the set of twelve 'Paysages et Marines' for pianoforte are at present published. Part of the chamber music, the fourth book of songs, and one big orchestral and choral work, 'L'Abbaye,' are to appear shortly. Only an infinitesimal proportion of those various works has ever been performed.

Even with nothing but that little before us, we cannot help being struck with the versatility of his outlook and technique, of his moods and

ways. Not for one moment could we entertain the hope of finding a convenient label for him. His 'Paysages et Marines' reveal his belief in nature's spectacles as a source of inspiration; yet nobody, after a cursory glance at those pages, would dream of describing him as an impressionist. In some of them he will be found yielding to a purely contemplative mood ('Matin Calme,' 'Dans les Grands Champs'); others are written in a strong, unmixed emotional vein ('Soir d'Angoisse,' 'Paysage d'Octobre'), or are frankly dramatic ('Ceux qui s'en vont pêcher au large dans la nuit'); some show him indulging in the delight of mere song for song's sake; some are in parts unmistakably descriptive; and here and there (as, for instance, in 'Soir d'Été'), an undercurrent of philosophical meditation is felt to mingle with the æsthetic emotion—a feature noticeable in several of the songs. We cannot say that he is essentially romantic, or dramatic, or lyric, or abstract, or descriptive. Should we, for instance, single out the romantic quality of 'Soir d'Été' or 'Paysage d'Octobre,' or of the wonderful 'Chant du Chevrier' (of which more hereafter), we should find it hard to make good the contention with regard to so purely classical a thing as the 'Poème Virgilien.' Should we fail to notice how completely the 'Paysages et Marines' fulfil the conditions of 'pure' music, the 'Sonatines' would be there to show how independent the composer can be from the support not only of poetic or dramatic suggestion, but of resources acquired through the practice of descriptive or dramatic music.

His technique affords us equally little help in respect of classification. At one time we see him content with the simplest and most traditional resources; at another, straining the possibilities of the ten fingers to the utmost, indulging in the most recondite harmonies and the most complex superimpositions of patterns. He is no more a revolutionist than he is an academist, or an eclectic after the fashion of a Saint-Saëns. His methods may be contrapuntal or homophonic, strictly tonal or polytonal, restrained or exuberant; but his resoluteness, directness, and singleness of purpose remain invariable.

In his fondness for the direct, topical, and terse in poetic or dramatic suggestion, for concinnity and perspicuity in 'pure' music, he is unquestionably Latin, but a Latin upon whom German influences have worked strongly—a point the full discussion of which may be left for the time when his orchestral and chamber music works will be available. But whereas some of those influences may have developed in him a tendency towards discursiveness (the very reverse of what we find in the instrumental works so far published), the preponderant influence has been the most wholesome—that of Bach.

It is to his diligent study and sound comprehension of Bach's music that Kœchlin owes his capacity to produce melody in a free, long-sustained flow, as well as his polyphonic style, easy

* See *Musical Times*, April, 1921, p. 263, and October, 1921, p. 694.

even when complex, and his methods of thematic working-out. The fact, obvious enough in the 'Sonatines,' is hardly less obvious in the 'Paysages et Marines.' Spiritual kinship with Bach—a kinship founded on interpreting his teachings, not on copying his models—is clearly evinced in things such as, for instance, the beautiful, unremitting arabesques of the melody in 'Poème Virgilien':



in the polyphony of 'Matin Calme' (the whole piece should be considered: a quotation would prove little), or 'Soir d'Été,' the whole material of which is derived in simplest and most effective wise from the following motive:



Another decisive influence upon Kœchlin was that of his master, Gabriel Fauré. But it is characteristic of Fauré's teaching and influence that no definite hall-mark, in the shape of certain mannerisms or even a certain manner, has ever accrued from it. We might be tempted to pounce upon some detail of treatment in certain of the songs, and trace it back to Fauré—exactly as other things in them will invite comparison with Henri Duparc—for reasons, on the whole, either too minute, or too general and vague to be of importance from the point of view of criticism. It is in the spirit of harmonic treatment, and in the technique of part-writing, that Fauré's influence asserts itself most directly. Apart from this, it is entirely spiritual, and founded upon the example which his unparagoned and inimitable musicianship affords.

Nothing could differ more from Fauré's restraint and reticence, from the quiet range of colours with which he is content, than Kœchlin's predilection for vehement, forcible modes of utterance. Truly, Kœchlin's touch can be light enough in point of fact; and most of the finest things in the 'Paysages et Marines' are as free from complications as are the 'Sonatines.' But even at his simplest he remains a musician whose object is to state all things in their fullness rather than merely to suggest. He resorts to concentration often, but to elimination hardly ever.

His setting of Verlaine's 'Mon Rêve Familier' is a case in point. Nothing could be simpler than the quiet recitative of the voice, the no less quiet accompaniment in chords, mostly *pianissimo*, with two bars *forte* towards the middle, one

mezzo-forte a little further. Yet it is impossible, I think, not to realise that Kœchlin—intentionally or not—has disengaged and greatly intensified whatever elements of pessimism and gloom lurked behind Verlaine's homely utterances. Without introducing any incongruous element, he tells us a good deal more than we might have found in the poem. And the musical atmosphere which he provides is far different, not only as regards tone, but as regards quality, from what we might have expected, for instance, from Fauré or Debussy.

Again, in his setting of Samain's 'Accompagnement,' he is not interested by the ripple and play on the surface, nor by the elusive fluidity of the imagery and of the emotions which it directly excites, but solely by the undercurrents which he finds far beneath and reveals to us in quiet but impressive language. The same thing occurs in 'Soir d'Été' ('Paysages et Marines'), where he makes straight for the unspoken and indescribable drama underlying the emotions immediately perceived.

He is no less attracted by the tranquil charm of classical bucolics, idylls, and elegies than by the topics that are richest in dramatic or picturesque possibilities. No homage greater than that embodied in his 'Poème Virgilien' could be paid in music to the Muse of Virgil. Among his songs, countless numbers, from the charming 'Ile Ancienne' and 'Le Repas Préparé' (that latter almost as extraordinary a *tour de force* as Ravel's 'Surgi de la croupe et du bond') to the far less interesting 'La Jeune Tarentine,' illustrate this tendency of his, which has also given rise to the unpublished 'Études Antiques' for orchestra.

II.

Of Kœchlin's technique—which affords us no better means of classifying him than do the other features of his music—practically the same can be said as of his art generally considered.

The 'Sonatines,' written for young musicians, uniformly reveal in him the artist capable of expressing himself fully and in original wise through the medium of the plainest idiom and a minimum of technical resources. In 'Paysages et Marines' he ranges from the greatest simplicity to the utmost complication.

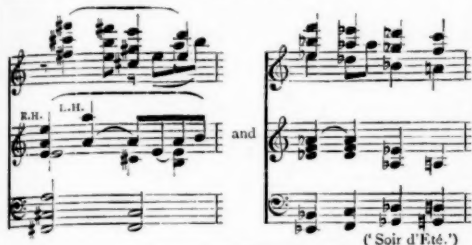
The writing of those twelve pieces is at times unlike anything known before, and the composer's innovations are in their way as striking and as useful as Ravel's in theirs; but with the difference that they are in no wise an extension of the essentially 'pianistic' style of writing which we owe chiefly to Chopin and to Liszt.

There is no dearth of music for pianoforte written in ignorance of the Chopin and Liszt tradition: but as often as not, that music sounds thin and hollow, unless written on safe, conservative lines. Kœchlin's labours under no such disadvantage.

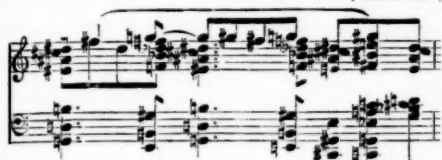
He makes no call on virtuosity as generally understood. He has no use for runs, for complicated figuration, for ornamentation of any

kind. If his pianoforte music is difficult to play, it is because it requires, besides a great variety of touch, a perfect knowledge of phrasing, and great presence of mind—especially with regard to the distribution of the notes between the two hands.

Most of the 'Paysages et Marines' are written on three staves, and this is the kind of thing with which the performer has to contend:



(' Soir d'Été.')



(' Paysage d'Octobre.')

Of course, such passages are quite easy to play almost right: but it is very difficult to progress beyond the 'almost.'

At times, having tasked the two hands to the utmost of their resources, he feels that he would like 'just a little more to make it enough': wistfully indicating, for instance, the desirability of a duplication in a higher octave:



(' Sur la Falaise.')

The use of three staves ensures greater clarity; and therefore, even in places where two might have been made to suffice, is all to the performer's advantage. One passage of 'Matin Calme' is written on four staves, the bottom one carrying nothing but a holding-note, and the top very few notes; but should we try to rewrite it on three, it would become difficult to read.

There is another point, however, which performers will consider as the very reverse of helpful. Kœchlin, in his pianoforte music, uses few bar-divisions, and gives no time-signature. In this matter he is quite uncompromising. Even when his metres are perfectly symmetrical, he writes them exactly as he does the ample, measureless melodies and arabesques that abound in the 'Sonatines' as well as in the 'Paysages et Marines.'

This, with him, is certainly no pose: to think of a pose in connection with Kœchlin is difficult. Obviously, there is a purpose behind the practice: and the purpose, in all likelihood, is on one hand to do away with the nuisance of ever-changing time-signatures, and eventually, of a different time-signature to each staff; on the other hand, to eliminate all possibility of mechanical playing, to compel the performer not to rely upon the assistance, at times misleading, of bar-divisions, but to realise the actual structure and phrasing—which in the long run is as helpful as the incorrect adjustment of a phrase, regular or irregular, within the compartments of bar-divisions, may prove inexpedient.

For that reason, but chiefly because they are full of imagination, vigour, and grace, I would put the 'Sonatines' in the very front rank of the contemporary works to be included in the young student's curriculum. No less than Bartók's 'Pieces for Children,' though in a far different direction, they will develop the taste as well as the senses of rhythm and hearing. In those respects I consider them invaluable. The set comprises perfect gems of music (such as the *Finale* of the fifth Sonatine, a rare instance of humour, poetry, and whimsical fantasy), and should be as welcome on the concert-platform as in the class room.

(To be continued.)

PIANOLA MUSIC*

By EDWIN EVANS

In the development of every modern invention there occurs, at the beginning, an awkward phase during which the majority of people, including those immediately interested, interpret it to themselves in terms of something else. We need go back no further than the early days of motor-cars. The idea that an automobile was a horseless carriage took so firm a hold upon what those concerned would have called their imagination, that we were treated to the ludicrous spectacle of a chauffeur sitting upright upon a box-seat, apparently driving non-existent horses. Further back we had railway carriages which retained a preposterous resemblance to mail-coaches. One could multiply such instances.

Musicians, generally speaking, have proved immune from this ambiguous attitude. They either accept or reject, and if they accept they do not assuage their conscience by pretending to take one thing for another. They reject, for instance, any attempt to provide them with a new notation, although the short-comings of the present one are realised. They reject all improvements upon the present keyboard, whether made by Janko or by Emmanuel Moor. But composers, on the contrary, have usually thrown themselves with great avidity upon the new resources offered by invention, not only using them, but, at least in the early stages, employing them to excess. It was so when the

* The basis of a lecture delivered at Æolian Hall, London, on October 13.

brass was reinforced in the classic orchestra, and it was so again, not so many years back, when the celesta made its appearance. For some time composers seemed to have the illusion that no four pages of scoring could be complete without a tinkle from the celesta.

From past experience one would have imagined that the invention of the pianola would have had considerable consequences, that is to say, that the younger contingent of composers would have seized upon it as the very latest thing, and that, after a period of the usual abuse, we should have settled down by now to a reasonable employment of its attributes and proclivities. If nothing of the kind has happened the reason lies in the fact that not only composers, but musicians generally, have for once dropped into the attitude of mind described above. Just as the motor-car was regarded as a horseless carriage, the pianola, or rather the player-piano, has been regarded as a pianistless pianoforte, with a kind of chauffeur endeavouring to suggest the presence of another performer who is non-existent. The pianola is nothing of the kind. It is a piece of mechanism interpolated between the performer and his medium. Like all other mechanisms, its primary purpose is to lighten the mechanical side of human labour, the ultimate prospect being that the performer, relieved of the purely digital part of his labour, should be better able to concentrate upon the mental. It is no substitute for musical skill. Perhaps it demands even greater skill than playing the pianoforte. At all events such has been my impression sometimes on attending pianoforte recitals. Such are the functions of the pianola considered historically, with an eye on the future. It is, of course, obvious that they do not appear thus in the light of ephemeral opportunism, which fastens itself, as usual, upon the idea that it is a substitute. But the interpolation of mechanism has the effect of fashioning a new instrument. To my mind the player-piano has the same relation to the pianoforte as the harpsichord to the harp. The process has been carried one step further; that is all.

Even the keyboard is a mere survival, governed by some tenacious practical considerations, chief among which is the circumstance that many people, in their homes, like to have a keyboard available as occasion demands, as well as the use of the player-piano. For that reason the keyboard will probably be retained in all instruments intended for domestic use, but I am quite confident that, in course of time, instruments will be made for public performance, and especially for orchestral purposes, from which the keyboard will have disappeared. The mechanism of the pianola will then operate directly upon a piano-action, modified to suit the new requirements. It is also possible that an instrument thus simplified will permit of many mechanical improvements which are not practicable in its present cumbersome form.

To a musician the most interesting speculation as to the future is the effect of the new device

upon composition. So far as can be seen at present, it is chiefly what may be termed the ornamental side of composition that will be affected. We do not look to the pianola for new musical forms, new harmonies, or for tone-colour not to be obtained from the present pianoforte, or for rhythmic combinations unknown to present orchestras. But we do look to it for new patterns and new methods of figuration. However detached their musical thought may be, composers have hitherto obviously been influenced by the shape and limitations of the human hand, whatever the instrument for which they happened to be writing. The entire art of modern pianistic writing, reared upon the foundations laid by Chopin and Liszt, bears the imprint of the human hand. To mention only one feature, the *arpeggio* in all its manifold forms has sprung, not from abstract musical inventiveness, but from the possibilities which are open to a hand upon a keyboard. Freed from this limitation, the imagination of musicians is enabled to give us a wealth of decorative devices totally different from those with which the pianoforte has made us familiar. The pianola, with its eighty-eight fingers, can execute arabesques at any speed, regardless of the number of notes employed, and, what is more important, of their relative position — factors hitherto governed by the possible extension of the hand. It can also give us a profusion of rhythmic patterns, and especially of combined rhythms, such as no pianist could execute. Combined rhythms are always a difficulty to pianists, even the best of whom generally give us an impression, rather than an accurate presentation of them. With the removal of this difficulty, ingenuity is at once set free. And, whatever its detractors may say, ingenuity has always been a liberal contributor to the development of musical ideas.

What the influence of this new device is likely to be none can say at present, but the history of the pianoforte affords some clues. Though I have been unable to find historical confirmation of the fact, I have always held that there was an æsthetic basis for the early use, in contrast, of the terms sonata and toccata, the former implying more the effect of inflection, and the latter a dynamic effect. The distinction I have in mind is not absolute. We cannot separate entirely one kind of music from the other. But of the existence of the two types there can be no question, and, so far as the pianoforte is concerned, the distinction is related to the dual nature of the instrument itself, which is a member at the same time of the great string family, and of another group, which for want of a better name might be called the dulcimer family. I well remember a conductor of other days, who, disliking the instrument intensely, used to give vent to his feelings by referring to it as chromatic percussion. The two styles are perpetuated in the broad distinction between *legato* and *staccato* touch.

It was the romantic movement that gave the occasion for the preponderating development of

the inflective type as compared with the other. I often wonder whether the invention of the modern pianoforte was not even a contributory cause to that movement. However much may be written at the desk, there is no doubt that the pianoforte has been a favourite instrument with composers, and when its tone was enriched, and its mechanism improved, to a point where a sustained *cantabile* became possible, it is not unreasonable to suspect that their ideas may have been unconsciously influenced by it. But, whatever the reason, in the 18th century what I have called the toccata type yielded its full share of service to music, as, for instance, in Scarlatti; in the 19th century it relapsed to an ancillary position, and the sonata type became prominent. In the 20th century this has produced the inevitable reaction. The pendulum is swinging the other way, and composers have arisen who seek to express their ideas by the dynamic juxtaposition of notes rather than by their inflection. When endeavouring to elucidate the aims and intentions of composers, I have so often been misinterpreted in the sense of being made to espouse all the opinions, however divergent, of my subjects, that I must here digress to explain that I hold no brief for one type of music as against another. The more that different styles find free play, the richer music will be. There should be equal opportunity for all, and any attempt in the 20th century to show that one method supersedes another would be just as harmful as the opposite process was in the 19th. The fact remains, however, that the ideas of certain composers of to-day require precision in execution, but not the sentimental inflection of the individual performer. Obviously, to composers imbued with these ideas, the pianola must prove very attractive. It has inflectional possibilities, which are being steadily improved and may attain perfection; but to-day these are not its strong point, and their use is at the discretion of the performer. If the composer indicates that he desires a passionless, mathematically accurate presentation of his music, there is no other instrument that will fulfil his wishes as completely as the pianola. Even in the music of the past, works corresponding to the toccata type display the instrument to the best advantage.

When therefore I addressed myself to a number of composers to ascertain whether they felt inclined to experiment, I was not in the least surprised to find, relatively speaking, reluctance among those in whom the inheritance of the romantic movement was still a strong influence, and alacrity among those whose reaction from that movement was most marked. I wrote in all to about twenty composers, British, French, Italian, and Russian. One of them, Igor Stravinsky, had already given attention to the same subject, and, in reply to my application, confronted me with his *Étude* as a *fait accompli*. The others acquiesced more or less promptly, but many who readily gave promises have found that the problem has more aspects than they suspected at the

time, and there are still several compositions to come in.

Apart from its great and manifold possibilities, the problem presents many pitfalls. The composers have told me very frankly of the temptations with which they were beset. One of these was that of indulging in a quite unnecessary profusion of notes. Another was that of being led astray in pursuit of mere stunts. A third, perhaps more insidious, was that of permitting the natural exhilaration of handling such extravagant possibilities to give their ideas too easily a humorous tinge. The device is capable of producing comic effects, but these are only one of a multitude of potentialities, and, precisely because they come easily, they are best avoided until the latent serious resources of the instrument have been more fully developed.

Another point that requires discussion is the adaptation of orchestral works for the pianola. Opinion here has passed through several successive phases. At first it was deemed sufficient to cut the roll from an ordinary pianoforte arrangement. Then the preference was given to arrangements for four hands, and even two pianofortes. Then musicians intervened and insisted that the rolls should be cut from the full score. They in turn were not completely in the right. Orchestral works need a special adaptation for the pianola. Just as an expert arranger for the pianoforte will interpret pianistically the figuration that is characteristic of the strings, frequently modifying its pattern completely, a new interpretation is required of such characteristic passages in order to obtain a really significant rendering on the pianola. Mere transliteration is not enough; the terms do not retain their meaning. A kind of translation is required. But this does not apply to all orchestral music. Contemporary composers who take the view described above, and express themselves dynamically, appear to need no editing. This again throws light upon their methods. I discussed the question with Stravinsky, who said that, while some of his earlier works would require, here and there, a slight adaptation to make them effective on the pianola, 'Le Sacre du Printemps' could be taken note for note as arranged for the pianoforte. This has been done, and the result justifies his view. It is of course impossible to reproduce orchestral colour, but I regard the reproduction of this work on the pianola as perhaps the most satisfying result hitherto obtained, the explanation lying in the music itself rather than in any perfection of method.

Some commentators have been at pains to inform me that the above suggestions are not new. Mr. Ernest Newman, for instance, describes me as having taken up an idea that had been in general circulation for some time, and instances the now defunct *Piano-Player Review*, whose circulation was, however, never sufficiently general for a copy to reach me. I discussed them at the conclusion of my lectures on 'The Foundations of 20th Century Music,' a synopsis of which

appeared in the *Musical Times* of August, 1917. Even then the only novelty was the claim that the pianola might come to be regarded as one of those foundations, as the pianoforte was a century earlier. Obviously, one cannot pretend to the discovery of an idea which should have occurred to every musician, even if it did not, the moment the pianola had been invented. I take this opportunity for disclaiming any such presumption. My only claim is that, whilst others talked or wrote, I have been doing.

Phantasy Minuet	...	...	...	Howells
Tre Improvisi	...	...	...	Malipiero
Rhythmic Dance	...	...	...	Goossens
Etude for Pianola	...	...	...	Stravinsky
Trois Pieces	...	...	...	Casella
Prelude—Valse—Rag-time.				
An excerpt from 'Le Sacre du Printemps'				
Stravinsky				

THE MUSICAL PRESS

There is so much liveliness in the world of musical journalism just now that a few words on the subject may be allowed. New journals come, and occasionally go, or are swallowed by others. On the whole, however, musicians may congratulate themselves on the fact that public interest in the art is now sufficient to justify the issue of over a dozen journals where fifty years ago only two existed—the *Musical Times* and the *Monthly Musical Record*. It seems to be too readily taken for granted that the established journals look on newcomers as opponents. There could be no greater mistake. That there is room for all is proved by the fact that each is more or less identified with some special aspect of musical activity. This is true even of journals which aim at being as general and comprehensive as possible. We ourselves have the best of evidence that the success of a new journal is not as a rule obtained at the expense of those already in existence. Musicians either read no such journals at all or they read several. A new one is tried, and if it is satisfactory, or if it deals with a department so far neglected by the musical press, it is added to the list. It supplements, but rarely supersedes. It may even help the existing organs. Owing to the publicity that attends its birth it invariably taps a circle of readers new to musical journalism, and a proportion of these new readers sooner or later find their way to other periodicals of the kind. A good example of a new journal helping old ones is supplied by the *Musical Mirror*, a copy of which has been sent to us for review. The *Musical Mirror* has just completed its first year, and we wish it many happy returns. It fills a place in the scheme of things because it is avowedly a kind of link between the ordinary press and the out-and-out musical paper. It has one feature for which the older journals should return thanks. A page of each issue is devoted to extracts from the chief

articles in the current music press, under the heading 'You Should Read . . .' Can there be any doubt that this page has sent a good many readers to the journals quoted? It is the best of advertisements, costing the quoted journals nothing, and providing the *Mirror* with a page of plums, free.

The position of the musical press in regard to news is becoming difficult. When these journals first appeared, the daily press gave little or no space to musical matters, and the handful of people who wanted news of that kind were content to take it in monthly allowances from the few magazines devoted to the art. To-day not only the daily press of London and the great provincial centres give a good deal of space to music; many smaller weekly journals in country districts contain a column written, not by one of the ordinary reporting staff (as would have been the case a few years ago), but by a local musician, or a journalist competent to deal with the subject. As a result, the news columns of the musical monthlies are liable to contain a proportion of matter that is far from fresh, and it seems likely that such journals will eventually reduce their news department to a bare record of important events at home and abroad for purposes of reference. With the space thus saved, they will be able to develop the section devoted to articles, reviews of new books and music, pianola rolls, and gramophone records, so doing valuable work that for obvious reasons can rarely be done with anything like completeness in the ordinary press.

In an article in the *Birmingham Post* recently, 'A. J. S.' passed the musical journals in rapid review. He was, on the whole, blandly encouraging to all of us, giving a kindly pat with one hand and (lest any should be unduly puffed up) a gentle dig with the other. In regard to the *Musical Times*, however, he said one or two things that were inaccurate, or that showed an imperfect realisation of the journal's aims. He considers that 'the attitude of the *Musical Times* towards [modern?] music is dignified; with one foot firmly based on the classics, the other does a little mild adventuring into regions not too far removed to disturb its balance.' We are sorry anything in our columns should strike 'A. J. S.' as 'dignified,' because dignity seems to us to be the quality in which the musical press can well afford to be abstemious. Had it been less dignified (and perhaps a little more impudent) in the past, it would be in a far more flourishing condition than it is. As Mr. Edwin Evans pointed out in an article on this subject in the *Musical News and Herald* of October 8, the comparatively small circulation of the entire musical press

. . . is in some measure due to the sins of the past. People fell, or were led, into the habit of regarding a musical journal as a dull affair, which in most cases it was, and the harassed editors of to-day, one and all, have to live down the memory of that dullness as best they can. In a certain sense we are engaged in the same struggle as, until recently, the British composer.

This by the way. We plead guilty to having one foot in contact with the classics, though we may remind 'A. J. S.' that that foot has not always been 'firmly based.' Occasionally it has given the prostrate great ones a gentle kick by way of protest against the average musician's slavish and uncritical attitude towards classical music. As to that 'mild adventuring,' here is a pinch of cold fact: the *Musical Times* was the first journal to give anything like a comprehensive survey of the work of living native composers. From January, 1919, till the midsummer of 1920, Mr. Edwin Evans contributed a series of articles dealing with Frank Bridge, Arnold Bax, Benjamin Dale, Eugène Goossens, John Ireland, Gustav Holst, Lord Berners, Herbert Howells, and Vaughan Williams. These were not brief sketches, but exhaustive—even exhausting—studies, in some cases running to as many as twenty columns, with copious music-type examples. Our columns have contained since 1918 lengthy articles on Déodat de Séverac (Leigh Henry), Malipiero (G. Jean-Aubry), Stravinsky (Leigh Henry), modern Spanish music (Leigh Henry), César Franck (Sydney Grew), d'Indy and Magnard (M.-D. Calvocoressi), Parry (H. C. Colles), &c. Just drawing to a close is a series of articles on young Italian composers by Guido M. Gatti—Castelnuovo-Tedesco, Davico, Casella, Gui, &c.—some of whose names were hardly known in this country a year ago. In addition there have appeared articles and reviews of new music galore. We are sorry to take up an attitude that savours of boastfulness, but a glance at the indexes of our past few volumes justifies some pride so far as consideration of modern music is concerned. If 'A. J. S.' can name any other journal that has given more space to this department, he should do so. If he cannot, his patronising reference to our 'mild adventuring' is simply mild nonsense. No less off the spot is his remark that the *Musical Times* 'provides far more news than any serious musical student ought to have time to assimilate.' Our news columns are not provided for the use of students, and we should be very much surprised—even sorry—if readers of the kind attempted to 'assimilate' them. We include them because the publication of musical news still remains a function of the musical press, though, as was said above, it tends to become less so in view of the increased space given to the subject in the daily and weekly papers. Musical journals as a whole will never be able to discontinue their news pages, however much they may wish to do so. Not only public libraries, but many readers bind their copies annually, and a good deal of the subsequent value of the volumes depends on their completeness as works of reference. In our own editorial office hardly a day passes without our past volumes being overhauled, either on our own account or on behalf of a correspondent, and in nearly every case the inquiry concerns the news columns. A reference of this kind is far more easily traced in a musical journal than in the files of the daily press—a fact that no doubt occurred

to the foreign Ambassador who recently sent a messenger to this office asking for particulars of the first English appearance about twenty years ago of a certain Continental singer.

Of course, a journal that attempts to provide a kind of birds-eye view of the musical activities of the whole country runs a risk of including a proportion of small beer chronicles. In this connection, however, readers must not hastily decide that the report of a choral or orchestral concert in a small country town is necessarily less important than the account of the doings of the so-called 'international celebrities' who tour the country with a limited supply of hackneyed works. The musical life of the community depends far more upon the number of people who make music themselves than upon the crowds who manage to subscribe imposing totals in guineas in order to hear a self-styled 'queen of song' deliver a string of platitudes that would never get a hearing if written for pianoforte or orchestra. None the less, we are prepared to admit that local correspondents do occasionally send us news that is unimportant, and that a proportion of this news is liable to escape the blue pencil.

On this point, however, 'A. J. S.' does us less than justice. Speaking of our news columns, he says:

The student is not thrilled, for instance, to hear that the choir of Backwater-cum-Poges Parish Church have just done somebody's 'Penitence, Pardon, and Peace.'

With some apprehension we hastily searched the local news of our past few volumes, and to our relief had quite a long way to go before finding one reference to a work of that type. Evidently 'A. J. S.' based his remark on what he thought the *Musical Times* might be expected to contain—a very easy-going method of criticism.

The musical press so rarely discusses itself that we hope readers will allow us to take this opportunity for dealing with another point that is always more or less in the air, and which appears to be in need of clearing up. The present is a good moment, because the matter has lately been touched on by several writers, our *Birmingham Post* friend among them.

What is an 'independent' musical journal?

The usual and hasty answer is: 'One that is not issued by a firm of music publishers.' Such appears to be the opinion of 'A. J. S.' who evidently holds that our only independent journal is that excellent monthly contemporary whose advertisement pages are almost equal to those of the whole of the rest of the musical press put together. But a moment's thought will show that a journal which has behind it a powerful publishing house, and is therefore in a position to set little store by revenue from advertisements, is really far more independent. It owes its existence to one publisher: the other journal depends upon the support of dozens.

Speaking of the periodical in question—*Musical Opinion*—‘A. J. S.’ says:

I suppose its complete independence involves a considerable widening of its standards, and it is anyhow to the credit of the paper that its editorial columns make no concession to its advertisement pages.

If ‘A. J. S.’ wishes to test this latter point we advise him to send to the editor a denunciatory review of a work advertised in the pages referred to. Of course his denunciations would be declined, or would be watered down. And why not? The advertisers in a journal are its customers. Every business man, from the coster on the kerb to Mr. Selfridge in his Bargain Basement, lives by favour of his clients, and would think twice before offending them. Why should we expect the publisher of a musical journal with space to sell by the inch to be more foolhardy than any other business man? Works for review sent by an advertiser can be judged with frankness only if they are first-rate. The feeble ones must be passed over or dealt with discreetly. There must be some ‘concession,’ however slight, just as there must be give and take in all business relations. The journal ‘A. J. S.’ so highly praises has every virtue he claims but one—‘complete independence.’ As this virtue is possessed by no other musical journal in this country (or in any other, so far as we can discover), we are sure its proprietors will not mind the fact being pointed out.

In this connection we note that Mr. Percy Scholes, in the current issue of the *Music Student*, speaks of that paper as being ‘financially independent.’ But as the *Music Student* is owned by a firm of educational and musical publishers, and as thirty of its sixty pages are devoted to advertisements, we fail to see where ‘independence’ of any kind comes in. Again we do not imply that the magazine is any the worse for that; we merely want to blow away the foggy views that hang around this question. The plain, brutal fact is, that under present conditions a musical journal cannot exist without the backing of a powerful publishing firm, or of an institution or group of institutions.

How little this fact need interfere with its breadth of outlook is easily proved. The *Musical Times*, the *Musical News* and *Herald*, the *Sackbut*, the *Musical Standard*, the *Monthly Musical Record*, the *Choir*, and *Fanfare* are all owned by music publishers. Yet, to quote Mr. Edwin Evans’ article again, ‘there is scarcely one that can be regarded, in the narrow sense, as a house organ.’ A reader may as a rule go through their pages without being aware of the fact that they are owned by music publishers. As to our own policy in this respect, we hope we may be forgiven for quoting once more the testimony of Mr. Ernest Newman, especially as it applies also to some of our contemporaries. In the *Observer* of May 18, 1919, he said:

Except that they have naturally wished to make their papers as sound business propositions as possible . . . the owners of the present musical journals do not come

any more than the owners of any literary or political journal do under the reproach of betraying a trust for money. When has the fact that the *Musical Times*, for example, belongs to Messrs. Novello & Co. stood in the way of free discussion in its columns of most subjects under the sun? I say most subjects, because one is naturally barred. No man in his senses would expect Messrs. Novello & Co. to allow the *Musical Times* to be used for disparaging their own publications, any more than we should expect the *Daily News* to print articles against cocoa, or the *Tablet* articles against religion. Messrs. Novello have used their journal singularly little to push their own publications, while the paper has afforded a free platform for every musician who has had anything to say that was worth saying. The wares of other publishers have had much more space allotted to them in the editorial columns of the *Musical Times* than the wares of Messrs. Novello have.

If ‘A. J. S.’ wants a more generous measure of independence than that credited to us by his predecessor on the *Birmingham Post*, we fear he will have to wait a long, long while for it.

One other point. Mr. Scholes thinks there are too many musical journals. He says that ‘the proper policy at present is not to bring into existence new musical papers, but to combine, consolidate, and improve those that already exist.’ We do not agree. In this, as in most other things, what is wanted is not combination, but competition, fierce but friendly. Only in that way can improvement come. ‘Combine’ sounds good—a variant of ‘Union is strength.’ But how it is liable to work out in practice is well shown by the recent combination of the *Music Student* and the *Musical*. The latter has had an experience similar to that of the young lady who went for a ride on a tiger:

They returned from the ride
With the lady inside . . .

At all events, we see no trace of the *Musical* since it went for a ride with the *Music Student*.

THE JUBILEE OF THE ‘MAGIC FLUTE’

SEPTEMBER 30, 1921

A hundred and thirty years have elapsed since the first performance of ‘Die Zauberflöte,’ and still Mozart’s masterwork stands in ‘splendid isolation,’ solitary and misunderstood. Its glorious melodies raise the enthusiasm of listeners: its golden humour rejoices the hearts of men. But who can say: ‘I have grasped the hidden meaning of the work?’ While acknowledging the great value of the music, men have ever declared the text a piece of nonsense, and this opinion has become tradition. Is it possible that the great Mozart could have written such divine music to a silly fairy-tale?

Let us briefly examine the history of the libretto. The full meaning of the masterworks of the German classics—of Lessing, Wieland, Herder, Goethe—cannot be grasped without the admission of the influence of Freemasonry, with its purely human character, embracing the civilised world during the second half of the 18th century. Yet nowhere are the masonic ideas expressed more powerfully and

more artistically than in the 'Magic Flute.' Mozart was a member of the oldest Lodge, 'Zur gekrönten Hoffnung,' at Vienna. No egotism had caused him to become a Freemason, but real humanity, the wish to help others. He composed masonic songs, choruses, and cantatas, which are, as it were, preparatory studies to the 'Magic Flute.' When Schikaneder (1751-1812), an actor, theatrical manager, and a friend of Mozart, first broached the subject of the 'Magic Flute,' he did not mean to suggest a Masonic opera. The subject was taken from Wieland's 'Dschinnistan,' a collection of fairy-tales (vol. iii.), and the first Act was written when he heard that two other operas on the same subject, with music by Wenzel Müller, were about to be produced. This caused him to alter the character of the story altogether. It has been suggested that Karl Ludwig Gieseke, a member of Schikaneder's theatrical company, who had written several successful plays, was the author of the 'Magic Flute.' Gieseke was a member of Mozart's Masonic Lodge, and he had actually worked at the plot of the 'Magic Flute' from a Mason's point of view; but it has been definitely proved by Komorzynski* that he did not possess the poetic gift to write the text to Mozart's opera. Doubtless he had a share in the work, since it can now be shown that Schikaneder himself was a Freemason and a member of the Lodge 'Die Wachsende zu den drei Schlüsseln' at Regensburg.† Up till 1790 Freemasonry was in a flourishing condition. All the leading men in literature, art, and politics, including the Emperor Joseph II., were Freemasons. After the year 1790 the Roman Catholic Church began furiously to attack the Order. Under Leopold II. (1790-92) the patronage of the nobility was withdrawn, and Freemasonry seemed to require an apology. It will never be ascertained whether Schikaneder himself evolved the happy thought of placing his subject under the waning star of the Masonic Order, or whether other factors were instrumental in this respect. Doubtless Mozart, himself an enthusiastic Freemason, caused Schikaneder to give the fairy-tale of Wieland a deeper significance. He watched over the plot and its symbolism, giving Masonic ideas a pronounced expression, and leaving the technical part to the experienced Schikaneder. Thus the text to the 'Zauberflöte' is a motged work. Schikaneder did not take the trouble of revising the first Act according to the suggestions of Mozart and Gieseke. Hence there is a break in the characterisation of the persons, who in the second part are developed in quite a different manner from what had been planned in the fairy-tale-like first Act. Yet there is no cause to criticise too severely. The knowledge of the damage is its own correction, for Mozart has with his sublimely uniform artistic music supplied that which is wanted. The music becomes a means of inspiring the highest ideals of man; it lays bare the deeper meaning of the somewhat superficial lines; it takes away the commonplace character and reveals the harmony of truth and love.

'Die Zauberflöte' was first performed on September 30, 1791, in the theatre 'Auf der Wieden,' without great success, and the authors were much disappointed. The audience did not under-

stand the significance of the work. A Berlin report of October 9 says:

The new machine comedy, 'Die Zauberflöte,' with music by our Kapellmeister Mozart, which was given at great cost and much scenic splendour, did not achieve the desired success because the plot and language of the piece are too bad.

Nevertheless Schikaneder gave the opera again and again. Within twelve months he could book the hundredth performance, after a lapse of four years the two hundredth, and the 'Magic Flute' pursued its triumphant course.

Schikaneder has been accused of having treated Mozart shamefully by printing and selling abroad the score of the 'Magic Flute.' When Mozart died (1791) the opera was hardly known in Germany. He could not, therefore, have called Schikaneder a rascal, nor accused him of reaping great profit out of the joint work. Probably Schikaneder thought that with Mozart's death he had no obligations towards the family. Frau Mozart, and Nissen, her second husband, naturally made a great hubbub, and the many enemies of Schikaneder are responsible for this fable of his knavery.

Although the success of the 'Magic Flute' was assured, the opera could not save Freemasonry in Austria. The Emperor Francis II., himself an enemy of the Order, closed in 1795 all Austrian Lodges. Mozart did not live to see the effect of these drastic measures. He had died not knowing that his masterwork was destined to bestow the laurel wreath of the martyr upon Freemasonry.

F. ERCKMANN.

SOME ITALIAN COMPOSERS OF TO-DAY

BY GUIDO M. GATTI

VIII.—VINCENZO TOMMASINI

During the first ten years of this century there were to be found at Rome some composers—all from the Santa Cecilia school of composition—who may be triumphantly produced as arguments against the faded legend of the ignorance of Italian musicians—ignorance that is, of those things not strictly belonging to their art. This accusation is now, we repeat, absolutely unfounded; not so was it, alas! in the 19th century, when composers hardly realised the distance in poetical, human, and literary values that lies between a drama of, say, Shakespeare and a play by Scribe, Legouvé, or Sardou. And of this ignorance there is no lack of examples in Italy and perhaps also in other countries.

The Roman composers of whom I speak were intimately acquainted with the secrets of art, considered as the expression of beauty, and had a good knowledge of general literature, the plastic arts, and philosophy—or at least so much philosophy as is strictly necessary for the right understanding of artistic matters.

Three of their number have interested us particularly, viz., Domenico Alaleona, Vittorio Gui, and Vincenzo Tommasini. They are about the same age, and, although possessing different temperaments and aims, have spent some years in the same surroundings. I will speak of the first in a future article; to the second, reference has already been made in a hasty sketch in the October number of the *Musical Times*; the present chapter is devoted to Vincenzo Tommasini, whose name should not be quite unknown in England—at least not to those who have followed the performances of the Russian Ballet.

* Emanuel Schikaneder. 'Ein Beitrag zur Geschichte des deutschen Theaters.' (Berlin, 1901.)

† Beyer. 'Schikaneder und seine Beziehungen zum Freimaurerbunde.' (Bayreuth, 1912.)

A few words will suffice for Tommasini's biography. He was born at Rome in 1880, and studied the violin under Pinelli and composition with Stanislao Falchi. Taking a classical degree, he for one year frequented Max Bruch's school in Germany. But of this there is practically no trace in his work, so far removed is it not only from that of the composer of the famous 'Kol-Nidrei,' but also from modern German romanticism in general. It may be said that at first sight Tommasini, by reason of certain characteristics which are perhaps more technical than spiritual, seems to have sprung from the fount of musical inspiration that centred at Paris towards the end of the last century. It is certain that from his early youth there has been a warm bond of sympathy between the Roman musician and the musicians and artists in general who had rallied round the standard of Claude Debussy. This sympathy was partly instinctive—a fraternity of temperament—and partly intellectual, due to the fact that Tommasini, being highly-cultured and sensitive to refinements of style and expression, was interested in making clear to himself the exquisitely logical art of Debussy. Thus it can easily be understood that the Frenchman found a fervent listener in the young composer whose discriminating taste made him feel out of place—*dépaycé*—in the Italian musical world of that time, which was either frankly uncultured and crude, or ostentatiously infatuated with Teutonism—Wagnerism especially—the insincerity and superficiality of which could be detected from afar. And thus the first works of Tommasini—or, rather, the first that are worthy of criticism, and that serve to delineate the personality of the composer—are undoubtedly influenced by his love for Debussy. Especially is this the case with the 'Poema erotico' for orchestra and the String Quartet in F. Of Tommasini's preceding works, those written between 1899 and 1908, I know only three Melodies for mezzo-soprano in a rapid, romantic style, and the Overture 'La vita é un sogno,' which is little more than a composition written for an examination by a pupil of good temperament and technical training. It is not possible, therefore, to speak of his early theatrical attempts—the 'Medea,' given at Trieste in 1906, and the 'Amore di Terra lontana,' which has probably never been performed. The libretti of both operas are by the composer himself, Tommasini being in this respect one of the first Italian musicians to follow Wagner's example.

The 'Poema erotico' was performed at the Augusteo at Rome, and was not too well received by the public—the same public, be it observed, which in 1911 hissed 'L'Après-midi d'un faune.' Tommasini's work followed the lines of Debussy's art, and moreover it was a case of a young composer who stood aloof from the Mascagni and Puccini tradition, and so might prove a rare and dangerous beast. But no one could conscientiously deny the value of the 'Poema erotico' in so far as it revealed powerful constructive skill and a fine, vibrant sensibility. The term 'constructive skill' that is here used may well be emphasised, as it is, in the writer's opinion, characteristic of all Tommasini's music, which, however much its charm may lie in the beauty of harmonic tints and in the atmosphere enfolded in it, is always solid thematically and strongly wrought. The melody circulates freely—not cabined and confined, but full of expression and emotion. Even in the most evanescent passages—and Tommasini has given us several of these poetical impressions, in

which the musical sensation is awakened by a lyrical vision of nature—it is always apparent that the composer felt the necessity for a model that would not unduly fetter his creation, but which was necessary in order to focus, so to speak, the emotion of the listener on the central point of the picture. Those who reproached the 'Poema erotico' for its Debussyan tendencies forgot that it was firmly grounded and developed solely on one theme—which was then found to be too short, *i.e.*, not corresponding to the traditional Italian hall-mark—and that the composer has succeeded in elaborating it in every conceivable manner in order to express the different moments of his vision.

This manner of Tommasini's is still more strongly marked in the Quartet in F, and moreover a point is reached when assimilated peculiarities and ripe study are happily blended with qualities that are instinctive, thus forming the style of the artist, a style at once individual and independent of any outside source. To call this Quartet—which must still be classed among the best work of the Roman composer—Debussyan is to emphasise certain features which are wholly external and contingent, and to ignore others, deep and unchangeable, which are characteristically melodious and lineal and which stamp the composition as unmistakably Italian. This affirmation is not based on the treatment of the composition from a technical point of view—the method of development or instrumental details—but essentially on the quality of its thematic material. The themes of the first movement are really beautiful, and, however much sheer technique may be revealed in a varied and interesting play of counterpoint, yet they always retain their ego: their emotion is always alive and vivid; it is never sacrificed for redundant elaboration. This fine emotion, half sentient, half mystic, which pervades Tommasini's themes, can be discerned in all his compositions, and the more closely we study the musician's work, the more clear and luminous does it become. His score may be arduously wrought to the last stage of nobility and refinement, but his fundamental thought, the root of his emotion, remains simple and glowing with life.

This fervour, this passion, this robust vein of lyricism which combine to impart warmth to the work of Tommasini even when it seems veiled under a patina of coldness—which I believe is nothing but the artist's fear of giving too free vent to his feelings—are found again in the two 'Chiari di Luna' for orchestra which, conducted by Arturo Toscanini, have had a great success. These two *sensazioni notturne*, one sad and contemplative ('Chiese e rovine'—'Churches and ruins'), redolent of dead and gone things, the other lively and gay, though the gaiety is slightly languid ('Serenate'—'Serenades'), have won the admiration of connoisseurs by the skill of their orchestration. But let us meditate awhile on the poetic charm of the two pictures—for this is why we love them—and on their revelation of that imaginative vitality which alone renders a work of art worthy the name. We must remember that Vincenzo Tommasini is a Roman, and therefore susceptible, as only a Roman can be, to the fascination imparted to ruins as seen by moonlight, when the spiritual vision can conjure up the teeming life of receding century-waves, whose pathos to-day inspires mingled feelings of veneration and regret. The musician who, from the summit of the Coliseum, has looked out over the expanse of the Forum by moonlight, knows well the

impressions that are created by broken columns, silhouetted walls, cavernous and mysterious shadows, cold marbles, and dark cypresses, all in a scale of musical values springing from the minor key of the soft, borrowed light. The first of Tommasini's nocturnes is full of this music, at once so tenuous and yet capable of imparting unforgettable emotions. Little by little, as we listen, we live again those moments that seem almost a dream, and which transport us to another world. No higher praise can be given this composition, which is in truth among the most beautiful things in modern Italian symphonic literature.

The second of the Nocturnes transports us to other surroundings. We are still in a world of dreams, but now smiles rule the day, and we recall, maybe with a slight feeling of nostalgia, festive evenings of our youth, romantic walks and tendernesses which spring to mind, sometimes in ironical shape. It is a gaiety that is never noisy, and at bottom is even sad, that Tommasini has evoked, delicately, and in the slightly mannered and languid style of the 18th century.

The same 18th century sensibility made possible the musical comedy 'Ugnale Fortuna,' which won a prize and was performed at Rome in 1913. The plot is slight, the characters have a touch of Goldoni, and although the work is not wholly excellent, yet it has lyric moments of adequate expression and an unusually flowing style. It is a sensibility too that insured the perfect collaboration of Scarlatti and Tommasini in the charming ballet 'Le donne di buon umore,' which is a model of orchestration of the sonatas for harpsichord where the sonority and the very spirit of the instrument and the period are re-created symphonically in a way that leaves nothing to be desired.

It is not hazardous to affirm that the Debussyan tendency in some of Tommasini's works—re-affirmed lately, although with the reserve mentioned above, in the 'Cinq mélodies (de Franz Toussaint)'—is nothing but the other side of this love for the century in which it is possible to trace more than one of the roots of modern French art, whether it be that of Debussy (in a prevalent spiritual sense) or that of the ultra-modern anti-impressionists (in a specially technical sense). In both cases it is as a bridge spanning the 19th century and connecting the 18th with the 20th.

The reader will already have observed that all Tommasini's work is lyrical rather than dramatic, and that from the Quartet in F up to the present day it all tends to express the contemplative and static features of his inner life rather than those which are active and dynamic. And it is under this aspect that it should be considered. As in the case of other contemporary composers, we must not look for what the musician has not desired to place there: that is to say, dramatic pictures of life or tempestuous vicissitudes of conflicting passions. We must seek purely and simply the lyrical effusion of an artist whose eyes and ears and mind are open to receive the varied aspects of the world and of nature, and who has succeeded in selecting the most delicate means in order to express them. Fortune has gifted Tommasini with the possibility of being composer-creator only—a rare enough case among young Italian musicians, who, besides being composers, are all either concertists or teachers, and must therefore

divide their activity, dedicating only a part of it, and not always the greater part either, to creation. Tommasini is at leisure to create only when his intuition is fully matured, and to return as often as he will to those pages which do not satisfy his self-criticism. Hence we see that his output preserves fairly wide intervals, and there are lengthy periods in their chronology without the appearance of any important creative work. Between 'Chiari di Luna' (1915) and 'Il Beato Regno' (1920-21) we find few original works: two 'Liriche' of Carducci for tenor and orchestra, which we do not feel able to judge from the arrangement for pianoforte, the 'Cinq Melodies' (of Franz Toussaint), in which we are reminded more than once of Debussy's 'Chansons de Bilitis,' and the Sonata in A for violin and pianoforte. In this work also—which, to speak frankly, does not seem among the best of Tommasini's compositions—the lyrical character prevails. A first movement, constructed entirely on undefined and dreamy themes, sinuously unfolding, is followed by a *Molto sostenuto* and a *Finale* in the form of a *Scherzo*, which latter is the most successful bit of the Sonata and is reminiscent of the principal efforts of Tommasini in this direction (for example in 'Humour,' the second part of a suite for orchestra). The whole Sonata, in which the pianoforte has often an undue predominance—and in this, probably, lies its principal defect—has a vague, spiritual resemblance to Brahms' Violin Sonatas, especially the Sonata in G, which it owes to the melancholy tenderness and grace of the first two movements. (Reference is made, of course, to a Brahms who had lived at the present day and had known the work of Debussy and Ravel.)

Brief is the step from the spirit of the Sonata to that inspiring the composer's recent symphonic poem. Carried away by the beauty of the Gregorian chant and by the fragrance of mysticism and purity attaching to certain themes of the liturgy, so intimately bound up with the poetry of the great cathedrals and the solemnity of the Roman Catholic worship, Tommasini produced 'Il Beato Regno.' To his artist's spirit, which has drunk at the fountain of beauty of every nation, the unsullied chalice of the Gregorian chant appeared as a new inspiration and initiation. Hence he has not sought those modal technical possibilities which might be extracted from it (the reader will have noticed that I specially emphasise the spiritual and human value of Tommasini's music, taking for granted the technical, which is very great). He has borrowed only its expressive essence, and with but few themes evolved a poem to which he has given the Dantesque name of 'Il Beato Regno.' The themes are those of the Requiem, the Veni Creator, and the Salve Regina. These form the groundwork of a vast composition, solidly constructed on ample and simple lines that serenely unfold and become gradually more and more spiritual as, progressively, they lose their material weight, so to speak. This poem has not yet been performed. It will be given in the next symphonic season at the Augusteo at Rome. So far as can be gathered from a rapid glance at the score, it may be said that the composer has, symphonically, advanced yet another step. All through the unfolding of the composition there appears to be never a moment in which sonorous expression overpowers a pathos that, calm in its liturgical inspiration, is still passionate; Tommasini seems to have given to the themes he has chosen their appropriate atmosphere

which enfolds them as does the cloud of incense in the sanctuary.

And probably it is safe to add that the musician has intimately and humanly felt the emotion of the religious chant—that is to say, that he has drawn from it his inspiration not merely decoratively and externally but as signifying a deeply rooted and tenacious faith which does not abandon the spirit of a man however unprejudiced he may be. Tommasini, the man of the world, the refined artist, roaming almost continually from one capital of Europe to another, from Madrid to London, from Paris to Vienna, has found once more in his inner soul this sheltered nook, where maybe he has rested and perchance discovered that perfect equilibrium which is alike the ideal of man and of artist.

WORKS OF VINCENZO TOMMASINI

1899. Three Melodies for mezzo-soprano and pianoforte.
 1900. String Quartet in A minor. (Unpublished.)
 1901. 'La vida es sueño.' Overture for orchestra. (Schott, Mainz.)
 1902-04. 'Medea.' Opera in three Acts. (Unpublished.)
 1907-08. 'Amore di terra lontana.' Opera in 3 Acts. (Ditto.)
 1909. 'Poema erotico.' For orchestra. (Ditto.)
 1910. String Quartet in F major. (Hamellet, Paris.)
 1911. 'Ugnale Fortuna' ('The same luck'). Comic opera, in one Act. (Sonzogno, Milan.)
 Prelude à 'L'Hymne à la Beauté.' For orchestra. (Unpublished.)
 1912. Suite. For orchestra. (Ditto.)
 1915. 'Le Donne di Buon Umore' ('The Good-Humoured Ladies'). Arranged from Scarlatti. (Chester, London.)
 Three pianoforte pieces (Câline, Berceuse, Gaminerie). (Hamellet, Paris.)
 'Chiari di Luna' (Moonlights). For orchestra. (Ricordi, Milan.)
 1. 'Chiese e Rovine' ('Churches and Ruins').
 2. 'Serenate' (Serenades).
 1916. Sonata in A. For violin and pianoforte. (Hamellet, Paris.) (Unpublished.)
 1918. Four *a cappella* choruses for four voices. (Unpublished.)
 Two Melodies (G. Carducci). For tenor and orchestra. (Ricordi, Milan.)
 1919. 'Cinq Mélodies' (F. Toussaint). Voice and pianoforte. (Sénart, Paris.)
 1920-21. 'Il Beato Regno' (The Blessed Reign). For orchestra. (Unpublished.)

WHY USE WORDS?

A not uncommon observation made of songs is, 'What a pity the words are so stupid!' Indeed, with a good many English songs the comment is almost inevitable, and one begins to tire of its constant reiteration. But if the remark happened to be 'A nice song but the music is silly,' one would want an introduction to the speaker, since one would realise that here at last was an ideal listener. Unfortunately language being intelligible, though possibly without meaning, makes the primary attack upon the perceptions of the audience. The music being unintelligible (in the sense that it cannot be related to experience), though possibly full of meaning, has to be content with a subordinate position. The mind of the average listener is incapable of doing thoroughly with one sense more than one thing at the one time, and no matter whether the music be good or bad, an audience expects to hear the words. The will to appreciate the musical element of a performance of song is shaken and enfeebled by the effort to elucidate the verbal element. The dramatic

art need not be cited in opposition to this suggestion, since, consisting as it does of simultaneous speech and action, it is not an analogy. It implies on the part of the audience the use of two senses, hearing and sight. But opera, which doubles the work of the ear, is the climax of the impossible, and it may be reasonably doubted whether the people who say they enjoy opera, or appreciate opera, are musicians at all.

The average being when he acts as audience to a performance of song is, to state it crudely, either a musician listening to music or else he is a literary man listening to literature. It is sometimes urged that neither of these statements is a true and complete presentation of the facts, but that what is listened to is the specific æsthetic form-entity 'song.' This is a parallel to the statement that in the perfect orchestra there is only one instrument, namely, the orchestra. These are theories, and they do not satisfy, even at that.

As well might one say of painting that both picture and frame must be regarded together. It is true that I see the frame, but it is the picture that I look at. True also, the frame often makes or mars the picture, but again, it is the latter that counts—and we can always change the frame. We do not say, 'Here is a frame, let us paint a picture for it.' But what the song-writer says is 'Here is a poem, I'll set it to music.' The musician comes second. Suppose that he wants to compose a song, that the impulse to do so is wholly spontaneous and is not the result of extraneous influence in the form of literature. Before his work can be performed, he has laboriously to search for suitable words or, brilliantly and quite fortuitously, to find them. He then has to 'set' them to his music. This sequence may or may not be the rule in composing, but when performance ensues the words take precedence and may make or mar the song, whether the music be good or bad. It is they which obtain first place in the consciousness of the listener, and the music (that is to say, song) is relegated to the position of being merely a more or less effective means of making the words tell.

To push the argument further, the foreign-born art song or *lied*, the words of which are without significance to one ignorant of the language, would seem to provide additional, if negative, proof of the contention that words, as words, are confusion and—though through no inherent fault of their own—fulfil, in music, the function of the red herring. In this case they make the song only because they cannot possibly mar it. The latter they cannot do, for they have no meaning; the former they must do, simply because they are there. In ceasing to be understood intelligibly as words, any meaning they may have being thus refused an entrance into consciousness, they yet enable the song to be sung—as music. The song thus stands or falls by its music alone. The words make the song, but only in the sense that the canvas makes the picture. I do not need to know German in order to enjoy a Brahms *lied*. The pleasure which I experience in listening to 'Erinnerung' is complete. The fact that the singer is enunciating (to me) meaningless syllables does not detract from this enjoyment, and I am not called upon to dilute my concentration on the music with an attempt to grasp the words. In fact, it is quite possible that if I did know German and could understand the words, the song might be completely ruined for me. These words make the song I enjoy, but only because they happen to be words, and they

are become, instead of as in the English song the primary influence, a less than secondary one. They are indeed as they ought to be, the menial assistants to the music. They serve only to body it forth, and are thus put in the proper relative position.

Articulate syllables are certainly essential to enable the voice to render music satisfactorily, but, language being handy, words have been assigned a perennial but wholly undeserved status in the practice of song-writing. The result is that there has been imported into music a burden of ideas and concepts which are repugnant to it, and which lead to dilution or even to adulteration of what ought to be the unswollen stream of human song. The fact that a German song can be fully appreciated by one who does not know German suggests indeed that words as anything more than mere combinations of letters are not required at all. 'Erinnerung' might be in Kamschatkan for aught I care.

The remedy is obvious: 'Let song-composers abandon language—good and bad.' They might leave the latter, in any case, to the critics. Let them eschew words and their train of inappropriate ideas. Let them compose vocal music as they would violin music. Let them write for the voice without being hampered by poets (and others). Let them give rein to a new fantasy and disport themselves in a hitherto unexplored and immeasurable realm of freedom, bringing thus a fresh delight to vocal music. We shall then have natural and unconstrained song, freed from references to material phenomena (e.g., tears, mountains, roses) and untrammelled by the clumsiness of mere speech. We shall have our 'Sonata for tenor and pianoforte' and our 'Nocturne for alto and string quartet.'

The means to do all these things are within the reach of every composer. A baby can string together 'vocables' sufficiently varied to suit any mood. Surely a composer can do the same. I picture him yearning to write song. Seized with a fitting idea he sets it down, caresses it in his mind, and gradually moulds it to his will. It becomes an accomplished fact and is ready for performance. He finds it is playable, and he likes it. But he intended it for song. He has no words. What is he to do?

His anticipated search for suitable words (reversing the normal procedure) need not be groaned over. In a few moments he constructs the necessary vocables, liquid, dental, or labial in character; guttural, sibilant, and so on, in accordance with the need of his music. Lo! his song is now capable of performance as he intended. If his music is right, everybody will be pleased and the composition will not be damaged by the intrusion of language. The human voice is set at liberty for use in free music, unhampered by useless words and untainted by alien ideas. And if the publisher looks askance, it can always be called a folk-song from the Ainu or a Patagonian love-lyric.

G. M. C.

Mr. W. R. Anderson is giving a series of ten University Extension Lectures and Classes at Kingsway Hall, on 'British Music and Musicians,' the dates being Monday evenings from October 3 to December 5. The lectures begin at 6.15 p.m., and the price of admission is one shilling.

The Carnegie United Kingdom Trust issues a reminder to composers that works submitted under the scheme for the publication of musical compositions should be received by the secretary of the Trust (East Port, Dunfermline) by December 21.

A NOTE ON RAMEAU

By CAMILLE SAINT-SAËNS

(Authorized translation by Fred Rothwell)

Rameau, the greatest French composer of the 18th century, whose works held so important a place on the stage, had become almost forgotten in the 20th. A few pieces for the clavecin and the delightful chorus, 'En ces doux asiles,' were almost all that anyone knew of him, for practically the whole of his work had remained unpublished.

This injustice has now come to an end, thanks to Durand, who undertook the gigantic task of publishing the complete works of this marvellous genius, the contemporary and rival of Sebastian Bach. Not that he possesses Bach's supreme elegance and wonderful fecundity of production, for his style is uneven and *gauche*, and occasionally disconcerting; nevertheless, the *gaucherie* and inaccuracy are not the work of an unskilful artist. As a matter of fact, they are something quite different; it might be said that in the progress of the various parts he works in obedience to special laws that are independent of the requirements of the ear. His superiority is along other lines, e.g., in his genius for dramatic effect, and in a profundity of knowledge which has enabled him to work out a musical system and to make surprising discoveries in the realm of harmony. He holds supreme sway in the theatre just as Bach does in the church. The reason they are both mentioned in the same breath is because they are so totally different each from the other.

Some years ago an attempt was made to restore his works to the stage; the result has not been what was anticipated. It must, however, be acknowledged at once that this was not the fault of the composer, the interpreter, or the public. This does not prove that the resurrection is impossible, failure being due to difficulties that had not been suspected.

These are of several kinds. The first we encounter is owing to the fact that the pitch in the 17th and 18th centuries was a tone lower than it is at the present time. The old organs, even as they were in my own youth, left no doubt whatever on this point. The strange thing is that this low pitch existed in France alone; the works of Handel, Bach, Mozart, and the Italian scores of Gluck, in their mode of dealing with the human voice, show nothing which would lead us to suppose that the pitch was very different from our own; and yet no sooner do we examine a French score than we find ourselves confronted with music that it is impossible to sing.

Whereas everywhere else the four usual parts of the chorus were divided, half and half, for male and female voices—soprano, contralto, tenor, bass—in the French scores all the female voices are united in the treble, sometimes divided into firsts and seconds; the other three parts, *haute-contre*, *taille*, and bass are male voices. The *hautes-contre* are first tenors; the *tailles* are second tenors and baritones. These first tenor parts, however, soar to inaccessible heights; it has even been thought that the *hautes-contre* were special voices which are no longer to be heard. If this part is entrusted to tenors, we have, as the result, intolerable screams and cries. Sung by contraltos, all its dash and brilliancy depart and it loses whatever value it possessed.

As a matter of fact, in interpreting this music as it is written we find that it has been transposed a note higher. The voices, when not transposed out of their bounds, find themselves badly placed; the

singers, in a state of perpetual inconvenience and constraint, are unable to give their parts the true accent or to pronounce the words distinctly—a matter absolutely indispensable in works where declamation is of such importance.

Consequently, we must resign ourselves to transposition. Now, this is not so easy as might be imagined; it is really very delicate work. Moreover, even in the case of transposition, the *hautes-contre* are still occasionally too sharp; this is due to the fact that in those days they sang *en voix blanche*, an emission of sound which greatly facilitates the attack of high notes, though the voice thereby acquires a timbre similar to that of street cries, one which our modern ears would not tolerate for a moment. In certain cases, then, recourse must be had to the use of female voices. This I have effected in two admirable Psalms of Rameau, which are thus made suitable for concert performance.

This, however, is nothing compared with the work of interpretation, strictly so called. In these days music is written almost exactly as it should be performed. In the past such was not the case, use being made of conventional signs which had to be translated. When executing ancient music as it is written, we are like a man spelling out the words of a foreign language which he is unable to pronounce.

Apparently the greatest difficulty is connected with the *appoggiatura*, which is not used nowadays. Each one interprets it as he pleases, after his own taste. Now, this is not a matter of taste, but rather of erudition; the question before us is not to know what we prefer but what the author intended to write. The key of the mystery lies in the violin method of Mozart *père*. In the library of the Conservatoire there are three editions; the oldest is the correct one. We are greatly amazed when we note the difference between the written sign and its true interpretation. At one of the Conservatoire concerts, having to play the D minor Concerto of Mozart, I was considerably puzzled over the bar:

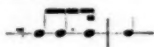


and was not a little surprised to discover that it had to be translated thus:

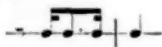


On other occasions, the *appoggiatura* should resolve into a rest, which is then replaced by a note.

It will be seen, in the example quoted, that the final quaver, when played, becomes a semiquaver. The reason of this is that, in former times, the 'arithmetical' value of the notes was not taken into account as it is nowadays; a breve was a breve, devoid of any precise value. Moreover, whenever in Handel or in Rameau we find this rhythm:



it should be translated thus:



This rhythm is met with very frequently, especially in Handel.

Finally, there are innumerable signs the interpretation of which is occasionally impossible, all contemporary methods indicating that they cannot be described, and that to perform them one must have heard them sung by a professor. Fortunately, in all probability these embellishments were not indispensable; they appeared in such profusion owing to the prevalent bad taste of the times, and we need not regret their disappearance.

One thing more, however. A close study of these works has convinced me that the values of the vocal parts are approximate, and that we must take into consideration, declamation, not notation, if we are to interpret the melody part, and not merely the recitative, in accordance with the real intention of the composer.

The composer himself seems to have delighted in piling up difficulties by continually changing the tempo; two-, three-, and four-time incessantly follow one another, and the two-time measure has to be twice as rapid as the four-time.

It is impossible for players to find their way creditably out of this labyrinth; preliminary study is needed if any practical result is to be attained.

Shall I speak of the instruments? These do not offer any considerable variety. The habit of accompanying the recitative on the clavecin, which might be tolerable in a small hall, has become impossible in a large one for audiences accustomed to the powerful sonorities of the present day. The orchestra of old was made up quite differently from the present orchestra: several flutes, oboes, and bassoons, an occasional horn and trumpet. This could not have been very harmonious. Modern orchestration, effected with the requisite taste and discretion, similar to that with which Mozart enriched 'The Messiah' and 'Alexander's Feast,' would assuredly make these works more attractive, if not more valuable. All the same, a very respectful and a very light pen would be essential to the task.

The difficulties are great, though not insurmountable, and we may hope that the day will come when the music of Rameau, regarded in its true light, will no longer be confined to the erudite, but will be acclaimed by the masses.

The Musician's Bookshelf

BY 'FESTE'

The Preface to the new edition of Henry Davey's 'History of English Music' (Curwen, 25s.) tells us that its publication was delayed for several years by the war and other causes. This delay may well prove a blessing in disguise, for there can be no doubt that the book comes at a time when we are far more interested in our musical past than we were in 1914. When Mr. Davey's History appeared in 1895 there were few who did not think that his enthusiasm in speaking of our past glories did more credit to his heart than to his head. Looking back over that quarter of a century we may well feel astounded at the ignorance of musicians concerning the finest periods of our native music. That we know so much more to-day is largely due to this very book, and it is fitting that a new edition should appear at a time when this knowledge is not merely antiquarian and theoretical, but to a considerable extent based on actual acquaintance with the works brought to a hearing by Dr. Terry, Mr. Kennedy Scott, Mr. Royle Shore, and others. In the main the book stands with few alterations or modifications, so there is no

call for further review of a volume that, easily surviving some carping criticisms on its appearance, has long been recognised as a standard work. With justifiable pride Mr. Davey brings forward the best of evidence as to the practical value of his book. He says that Dr. Terry, 'when asked where he discovers all the old English music, replies, "In Mr. Davey's History."' The author adds, 'Perhaps the most satisfactory result of my labours is that Dr. Terry was impelled to examine, score, and bring into practical use many unknown works that I had mentioned.' When the resurrection of our Tudor music is completed by the Carnegie Trust, let us not forget that the first step was taken in 1892 when Mr. Davey began this book.

The new edition is brought up to date by an Appendix entitled 'Recent Musical History.' Here there is a falling off, mainly because the author has given himself too little room. Thirty pages is a skimpy allowance of space in which to treat of a period so crowded with musical activity as the past twenty-five years. But even apart from the drawbacks of limited space there are signs that Mr. Davey seems to have entered on this part of his work with something less than his usual care. The treatment of living composers is necessarily brief, but it need not have been haphazard. Only by such a term can we describe the rationing of space and capital letters. Several composers whose importance is by no means in proportion to the size of their output are honoured by paragraphs, while Walford Davies, Vaughan Williams, Gustav Holst, Balfour Gardiner, Frank Bridge, Edgar Bainton, Herbert Howells, John Ireland, George Butterworth, and others, are lumped together in a few lines. Frank Bridge is described as a 'violinist of the first rank.' He may be, but his fame as an executant rests on his viola playing. Will Lord Berners glow with pride on hearing that he 'well represents the talented amateur'? Hardly. And the average talented amateur will be surprised to hear of his lordship as banner bearer. We are accustomed to various kinds of nu speling in dealing with foreign composers, especially of the Muscovite breed, but authors usually stick to one form throughout a book. This chapter gives us Tschaikovski and the even less usual and very frisky looking Tchaikoffsky. A page is worthily devoted to the Promenade concerts, but oddly no mention is made of the two men to whom we owe them—Sir Henry Wood and Mr. Robert Newman. Sir Henry receives his only mention a few pages later, when, in an eight-line paragraph dealing with conducting, we are told that he, 'and afterwards Landon Ronald and Adrian C. Boult, have long been successful.' The success of the last-named none of us will dispute, but it is too recent to be described as a 'long been.' And there are others of our younger men who should have had a place in this paragraph. Where are Hamilton Harty, Julius Harrison, Frank Bridge, Eugène Goossens, Albert Coates, to name only five that at once come to mind? The fact is that in no department of musical activity have we made greater progress than in this matter of conducting. And a reference to Sir Thomas Beecham, which merely tells us that he 'took charge of opera' is inadequate; as a purely orchestral conductor Sir Thomas has long been in the front rank—not only in England, but in Europe.

Speaking of hymnody, Mr. Davey makes no mention of such new collections as the 'Oxford Hymnal' and the 'English Hymnal'; and of the

1904 edition of 'A. & M.' he finds nothing better to say than that it 'is scarcely an improvement on the original, either on the poetical or musical side.' Probably the opinion of most people who have carefully studied the new edition would be that it failed of popular success just because it *is* a marked improvement on the original. No matter how fine its new tunes, or how much better and purer its versions of old ones, all have the double disability of being unfamiliar, and of having to make their way against the strongly-entrenched old favourites. Moreover, the edition appeared about twenty years too soon. For every ten people ready in 1904 for a stronger type of hymn there are a thousand to-day.

Mr. Davey laments the passing of the old Monday and Saturday 'Pops,' and thinks their place is poorly filled by the 'many straggling chamber concerts still given in London.' The latter may be less 'imposing, representative, and complete' than the old 'Pops,' but there are other qualities more suited to our needs to-day. London gets an enormous quantity of good chamber concerts during the season, with a great variety of players and composers represented. Not many of us would change this fine, confused feeding for the somewhat prim meals that ceased about 1900. Mr. Davey admits that 'the sluggish policy which year after year put forward the same familiar works rendered by the same artists' may have contributed to the decline of the 'Pops.' The same danger attends any long-continued enterprise of the kind, and on the whole we are better served by our present system, or want of system, in which a great many chamber music combinations, native and foreign, have to compete for favour.

However, it would be a mistake to dwell overmuch on this Appendix, partly because the appendix itself is perhaps a mistake. The manifold activities of the past quarter of a century call for nothing less than a volume; an attempt to glance at them in a few pages is foredoomed to failure. We can afford to ignore the thirty pages involved in this case, because of the indispensable four hundred and fifty-nine which precede them. The main body of Mr. Davey's History stands as it has stood since its first appearance—the one volume which nobody interested in the musical past of this country can do without.

From this book which matters very much indeed we descend with a thud to one that matters far less than is right in such a portly and expensive volume—'My Life of Song,' by Madame Tetrassini (Cassell, 21s.). No public performer makes more astute use of the daily press than Madame, by means of interviews, photographs (the last we saw showed her nursing a young crocodile!), and paragraphs. This book is exactly what the interviews and paragraphs would lead us to expect, only a good deal more so. The skill with which the author has managed to write a book of over three hundred pages without devoting more than an occasional line or two to music is perhaps the most impressive point about the work. Of the far, far too numerous records of trivial incidents take the following as a sample:

While playing on the cobbles with which the streets of Florence were paved, I often had an unfortunate tumble, though never a serious accident. Sometimes I would go home to my mother crying over a bruised limb, or a cut knee, or a lost plaything which had been forcefully taken from me by an older and stronger child with whom I had unwisely played.

Pooh! that's nothing. The clinkers and brickbats with which the alleys of my native Pudsey were paved when I disported my young self there seventy years ago indented and bruised my more prominent and fleshy parts fearfully, and as for cut knees, there was surprise if I didn't bring home two per day. But when I write 'My Life of Scribbling' I shall say nowt about it. Nor shall I hold forth on the amount I managed to earn and spend, partly for reasons that may occur to you, but even more because the matter concerns nobody but myself and the income tax assessor. But Madame makes no bones about telling us of her fees, and of the haggling over them. Why is it that no artists but singers and prizefighters ever do this sort of thing?

In the final chapter, which contains a handful of practical advice to young singers (though nothing that their commonsense should not have told them already), Madame discusses the future of coloratura music:

This music is no longer being written, singers no longer study it, and yet people crowd to hear it. The critics and the people that go to the opera talk of the modern music of France, Germany, and Italy. But I do not believe this older style of music will die. No, it cannot die. For is it not natural music, the music of the birds?

You will note that, according to Madame, the critics do not discuss the modern music of England. How little she thinks of our English school is shown elsewhere, when, speaking of interviewers, she says, 'sometimes they wanted me to say some very foolish things, such as . . . that England could produce as great composers as Italy.' And lest you should imagine that she is concerned with the group of Italian composers who are struggling hard to lift their native music out of the operatic rut, she says:

. . . do the admirers of the very modern music really know how great is this old Italian music? . . . The day will come, however, when there will be born another Donizetti. Then coloratura music will take a new lease of life. It may be that one or two great coloratura singers may first arise so as to inspire the new Donizetti. Yet he will come, and the world will assuredly welcome his advent.

Well, those who live the longest will see the most, but at present nothing in the musical world seems more certain than that the day of operatic stars, whether in skirts or trousers, is drawing to a close. A great singer will always hold us, but a diminishing number of us will go to hear him—or even her—singing this natural music of the birds as compiled by Donizetti & Co. Tetrassini may very likely be the last of the female line, as Caruso was almost certainly the last on the male side. But she will keep the coloratura flag flying a long time yet:

I have no present intention to bring my career to an early close. Far from it. My voice to-day has only just attained to complete maturity. I hope to use it for the enjoyment of my fellow-creatures for many years to come.

Of the many naive passages in the book the following is perhaps the best:

Florence, like most other Italian towns, has never shown quite the same measure of appreciation of my singing as London, New York, Petrograd, Sacramento, San Francisco, and Buenos Ayres have done. The last four have bestowed on me the freedom of the city and other honours. Perhaps it is because Florence has been so intimately associated with such great names as Dante, Michel Angelo, Machiavelli, and others famous in the arts that it considers a prima donna to be comparatively unimportant.

Perhaps! There could be no better quotation with which to lay aside this amusing and depressing chronicle.

Acoustics, like political economy, is a dismal science, so far as the musician is concerned. It may be of enthralling interest to clever folk who have to make all sorts of delicate scientific appliances, but the musician is apt to be impatient of its elaborate explanations of tonal beauties that lose rather than gain by being explained. But since we must have books on acoustics, need they be unintelligible to the plain man? Apparently John L. Dunk thinks they should be. At all events his 'Hyperacoustics' (Dent, 5s.) may be counted on to leave all but a stray reader or two in a state of mental collapse. Before we can get on with the book we have to wrestle with a glossary of six pages. The constituents of this glossary seem to be for the most part inventions of the author. Let us try to hunt up the meaning of one reference. 'Yoke (*Jugator*). The Tone Ray, which yokes the concomitant species in the Hemicyclic Matrix, being Bi-tensor in both.' Turning back to 'concomitant' I find it means 'The duality of species peculiar to the tones of the Hemicyclic Matrix.' Obviously, a Hemicycle is a half-cycle, but being still less clear than I wish to be, I turn it up, to read 'Half a cycle, particularly referring to the Pythagorean dextral, which contains the seven "white" notes.' Perhaps Matrix will help us: 'A conditionally limited group of tones selected from a Domain.' This kind of Domain being unfamiliar, must be pursued: 'The region over which a Matrix can be translated, i.e., the possible modulants of a key.' I have just consulted a recently published standard work on acoustics for the musician, and find it free from such cloudy verbiage. The body of this book of Mr. Dunk is even worse than the glossary. The farther it goes the more it bristles with umbrals, contradeterminators, orthogonal concomitances, permuted educts, extramurs, applements, centrons, contra-suboscillants, dyads, impellants, parasynony, &c. Technical terms are necessary in any science, and we may easily understand that acoustics must have a bigger share than most, but surely their prime use is to supply the deficiencies of the ordinary language. If a fact can be stated without their aid it should be so stated. But apart from the over-use of such terms, Mr. Dunk seems to be anxious to avoid anything like plain English. For example:

Out of these acoustic conditions the practical requirements of performance—claviature of instruments and convention of notation—tend to crystallise a limited system. . . . Most young students find notation and claviature quite complicated enough, and the average performer soon finds his limitations. Hence the general desideratum is the smallest range of sounds as domain, and as nominated system, that is capable of doing what is required. Thus such an economic generality obtains predominance over the many possible, proposed (and freak) systems of notation and claviature, which tend to quietly die out in spite of some excellent sponsors.

Now, if Mr. Dunk means what I feel sure he means by the above, could he not have said so in about twenty words—mostly short 'uns?

From the Faith Press comes 'Plainchant' by the late Dom Gatard, O.S.B., No. 4 of the admirable Church Music Monographs (4s. 6d.). Part 1—'Description of Gregorian Chant'—deals with the tonality, rhythm, nature, and structure of the melodies and notation. Part 2 is a historical

sketch of Plainchant, treating of its origins, and the periods of its preservation, decadence, and restoration. No one is likely to speak with greater authority on this subject than the late Precentor of Farnborough Abbey. A disciple of Dom Mocquereau at Solesmes, he made the study and propaganda of plainsong his main object in life. He has left his findings in this book of seventy pages, expressed with a lucidity that surprises us until we remember that before he went to Solesmes he was a teacher of English at Nantes, making himself proficient by annual visits to this country. Clergy and choirmasters in need of a simple and persuasive manual on plainsong, either for their own study or for passing round among unconverted laymen, will find just what they want in this monograph.

In W. Edmund Quarry's 'Dictionary of Musical Compositions and Composers' (Routledge, 3s.) we have a courageous attempt at a well-nigh impossible task. The compiler's object is

... to furnish the British and American musical public with a quick and convenient means of reference to any musical composition that can claim some degree of musical value, fame, or permanent notoriety, or to any work that may be of interest to the music student or antiquary.

Obviously the carrying out of such a scheme with thoroughness would demand a small library. Treated in a modest scale, as in this volume, it is necessarily so far from being comprehensive that reference to its pages would always be somewhat of a gamble. Moreover, the compiler is faced with a problem. His scheme of course compels him to include many works which are so well known that nobody is likely to want information about them, e.g., 'I know that my Redeemer liveth,' and a host of other Handelian airs and choruses, besides the stock oratorio and operatic numbers by other old composers. Mr. Quarry would have done well to have claimed a discretionary power of omission, so that his pages could have been made more complete in regard to less familiar things. As it is, there are some curious omissions. Two settings of 'Who is Sylvia?' are mentioned—those of Bishop and Edward German, but no mention is made of Schubert's—at all events, under its English title. A few slips are inevitable. I note that a cantata of Parry's is given as 'Beyond these voices there is no peace.' Let us hope there is! A valuable feature is a classified Bibliography. The book is a first step towards what might become one of the most useful of reference books.

'A Handbook on the Technique of Conducting' by Adrian C. Boult (Hall, Oxford; Goodwin & Tabb; Harold Reeves, 3s.) is a set of first principles put together for the members of the conducting class at the Royal College of Music. Nothing could be more practical or concise. Mr. Boult points out in his Preface that the class was founded not for the purpose of bringing into being a school of virtuoso conductors, but rather to enable the general practitioner, the organist, or the schoolmaster, to make the best use of any conducting chances that may come their way. There are few towns that have not their choral society or orchestra, or both, usually directed by men who have had no opportunity for experience or instruction in a difficult art. This pamphlet will be the best of substitutes for attending a class. The various sections deal with Technique, Position, the Stick, Grasp of the Stick, Movement,

Practice, Preparing a score, Rehearsal, Performance, Accompaniments, and a Few General Points. There are no musical examples, but (far more important) there are twenty-four diagrams giving the movements of the stick for various kinds of *tempi*, and for awkward starts. The book is interleaved with blank pages for notes. As Mr. Boult says, 'the language is telegraphic,' and he hints at the possibility of a larger work 'when these notes have been well tested.' Meanwhile, here is practically all the average conductor need know in order to feel safe and confident in regard to the main technical points of his job.

Something new in the way of a glossary is Francesco Berger's 'Musical Expressions, Phrases, and Sentences, with their corresponding equivalents in French, German, and Italian.' (William Reeves 2s.) The references are not confined to terms of technique and expression. Mr. Berger includes such useful phrases as 'It will not do so,' 'It should be thus,' 'He is a pupil of Mr. X.,' 'She pleases the public,' &c. One almost looks to see if the gardener's niece is doing anything musical with that pencil of hers. Altogether twelve hundred and fifty references are given. A good deal might be said as to the admirable arrangement, &c., of this handy little book, but (to quote page 24) it takes too long—Ça dure trop longtemps. Es dauert zu lange. Dura troppo.

MUSIC AND LETTERS

The October issue is even more than usually full of good things. There is a further instalment of song-translations, with articles on the subject by the Editor and M.-D. Calvocoressi. Of the remaining articles we have enjoyed specially that giving notes of a violoncello lesson with Casals, Francis Toye's 'The Plain Man and his Music,' and A. Brent Smith's set of little essays, 'Written at Random.' An editorial note announces that 'a scheme for widening the scope and appeal of *Music and Letters* is under consideration.' Both scope and appeal seem to us to be in no need of widening. If the readers of such a fine publication are fewer than should be the case, the remedy seems to be not a widening of the policy but a lowering of the price.

Music in the Foreign Press

AN EDUCATIONAL FUNCTION OF TO-DAY'S MUSIC

In the July issue of *La Douce France*, Georges Migot wrote:

In artistic education, the ordinary method is to start with the oldest works, and gradually lead up to the works of the present time. However logical it may be to consider the course of science as one in which progress is continuous, there is no such thing in art: the appearance of the greatest works is altogether unconnected with chronology. Why not study our own period first, with its idiom whose gradual constitution we are witnessing, and thence proceed towards the styles and idiom of the past? After having learned to play Debussy's pianoforte pieces, for instance, we shall find it easier—quite apart from questions of technique—to interpret Mozart's or Haydn's. The labour devoted to comprehending the meaning of contemporary utterances, to following the creative mind in operation, will assist us in understanding the utterances of the past in their now set form.

A. Mangeot having expressed in the *Monde Musical* (August) his doubts as to the practical

consequences of Migot's suggestion, that writer contributed further remarks in order to make his views clearer (*Monde Musical*, September):

Ancient works are no less complex than modern works. No work is simple, for every work is the product of an infinite variety of ideas, impressions, and intentions. A work is described as simple only when all the elements or means to which it owes its constitution have been defined and codified—that is, at the time when it becomes a fair prize for the pedagogue. Is it indeed necessary to await the time of codification in order to acknowledge the worthiness and educational value of a work? A sense of hearing trained on Mozart alone may prove inadequate when one first confronts Debussy. But the converse is not true. At the time when a vocabulary is forming, the roots of words are perceptible. But who can foresee the changes which those words will undergo in the course of evolution? For that reason, it is easier to disengage the simplicity underlying the complexities of a period than to infer complexity from simplicity. Experience shows that the study of the classics often fails to give interpreters a true insight into the general principles of musical architecture. Interpreters trained on modern works, the intelligent comprehension of which will be made easier by the promptings of their instinct or sensitiveness, will be better prepared to understand the classics in the spirit, not in the letter only.

FRENCH COMPOSERS AT WORK

Le Monde Musical (September) begins an interesting survey of the doings of French composers during the summer months:

Louis Aubert is finishing a Poem for orchestra; Pierre de Bréville is at work on a Suite for organ and a Pianoforte Quartet; Alfred Bruneau is 'hard at work,' but keeps his own counsel; Charles Kœchlin is writing 'Heures Persanes' for orchestra, a Pianoforte Quintet, and finishing the scoring of various works; Georges Migot, who is a painter as well as a composer, has been busy preparing a private exhibition (his fourth) and writing three orchestral pieces and a Ballet; Darius Milhaud has written a Psalm for male choir *a cappella*, worked at the second Act of his 'Euménides,' and completed the first section of a Symphony for ten string instruments; Léon Moreau has written a Ballet to a scenario by the late Robert d'Humières; Saint-Saëns has set to music poems by Ronsard and other authors of the same period, and written Sonatas for oboe, clarinet, and bassoon.

A GERMAN CORRESPONDENT ON THE BRITISH PUBLIC

In the *Zeitschrift für Musik* (October 1), S. K. Kordy writes:

The recent changes in the British public's attitude towards music are stupendous. Greater maturity of judgment, greater spontaneity in the appreciation of new works, soundness and refinement of taste co-operate with the Britisher's inborn sense of beauty and proverbial phlegm in determining that attitude. No music which the London public has once rejected stands a further chance, but if a new work proves acceptable then British audiences can be as enthusiastic as any southern. Many modern and ultra-modern composers from France and from Russia, by acclimatising in music the bizarre and the ugly, have contributed to check the progress of taste. But the public has taken the musical sins of Debussy, Ravel, Stravinsky, and of Schönberg the Viennese calmly, manifesting distaste only when actually experiencing discomfort. It is all to the honour of the typical British temperament, so restrained, and seemingly so shy, that it leads audiences to reject works which teem with cacophonous absurdities. It is absolutely certain that modern musical ugliness will never find its way into the hearts of the London public. For that public German music in general, and Wagner's in particular, is the supreme idol, the object of wonderful devotion, and enjoys a popularity of the loftiest kind.

PHILIDOR

In the *Revue Musicale* (October) Georges Edgar Bonnet devotes an essay to the works of this composer, now practically forgotten.

Philidor's music is remarkable for its grace and wit, and for the excellence of its workmanship. 'Le Maréchal,' 'Sancho Pança,' 'Le Bûcheron,' and 'Le Sorcier' are full of interest and vitality. His masterpiece is 'Tom Jones,' composed soon after the appearance of Fielding's novel in a French translation. That work is one of the finest in the repertory of opéra-comique. In concert music his best achievements are a Te Deum and the 'English Ode,' written for the festivities in honour of George III.'s convalescence.

Philidor is essentially a French musician, akin in spirit to Rameau, a master of technique. He displays more vigour and versatility than Duni, Monsigny, or Grétry. Grimm and Framery, his contemporaries, rightly called attention to the affinities between his style and that of the Mannheim symphonists. At times, he foreshadows Mozart, and even Weber and Beethoven.

POLYTONALITY

In the same issue Jean Deroux gives a useful conspectus of contributions by various French authors to the theoretical justification of polytonality. His conclusion is:

Two different things are lumped together under that one label: on one hand the practice, current in Debussy's works, of using non-tonal notes in view of colour effects; on the other hand, the association of two tonalities, each unequivocally determined, not only for the eye and mind, but for the ear. At present, however, it is practically impossible for the ear to perceive two tonalities simultaneously; the actual impression remains one of non-tonality. Perhaps things will be different when composers who resort to such methods will have mastered the new technique which their employment calls for. Let us postpone judgment meanwhile.

HONEGGER'S 'KING DAVID'

In the same issue, Robert Godet speaks highly of the music written by Arthur Honegger for the play by René Morax produced at the Théâtre du Jorat, Switzerland.

THE REASON WHY MUSICAL CONDITIONS ARE IMPROVING IN THE UNITED STATES

In the *Signale* (September 28) Dr. Heinrich Möller writes:

Everywhere in the United States signs of an increasing fondness for music are forthcoming. People sing and play in the barracks, in school-colonies, in students clubs and holiday-camps, on the railroads. . . . Only those people will be astonished to notice the progress who still think of the United States as an Anglo-Saxon country. The facts are that, while the Anglo-Saxon element is increasing but slowly, the musically-gifted Slavonic nations of Eastern Europe contribute the main contingent of immigrants. With them come representatives of other countries—Italians, Germans, French, Hungarians, Jews, Scandinavians, Irishmen, Greeks, whose musical gifts exercise a beneficial influence. If headway is not more speedy, it is solely because, in the matter of education, Anglo-Saxon tradition, with the puritanic and anti-artistic pall in its wake, still prevails. The sooner it vanishes, the better the prospects of musical culture in the country.

SERGHEI TANÉÏEV'S CHORAL MUSIC

In the *Zeitschrift für Musik* (September 15) Gerhard Streike praises Tanéïev's *a cappella* music especially the Quartets, Op. 24, and the Cp. 27 for mixed choir. M.-D. CALVOCORESSI.

CHRISTMAS CAROL ARRANGED FOR MIXED VOICES, UNACCOMPANIED.

Words by FELICIA D. HEMANS.

Composed by CUTHBERT HARRIS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

Andante con moto.

SOPRANO. *p* O love - ly voi - ces of the sky, That hymn'd the Sa - viour's

ALTO. *p* O love - ly voi - ces of the sky, That hymn'd the Sa - viour's

TENOR. *p* O love - ly voi - ces of the sky, That hymn'd the Sa - viour's

BASS. *p* O love - ly voi - ces of the sky, That hymn'd the Sa - viour's

Andante con moto.

(For practice only.) *p*

mp birth! Are ye not sing - ing still . . on high, . . Ye that sang

mp birth! Are ye not sing - ing still . . on high, . . Ye that sang

mp birth! Are ye . . not sing - ing still . . on high, Ye that sang

mp birth! Are ye not sing - ing still on high, Ye that sang

mp

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Originally published as a Carol for Unison with Accompaniment in *Novello's School Songs*, No. 680.

The Musical Times, No. 945.

(1)

C

dim. *mf*
"peace," sang "peace on earth?" To us yet speak the strains . . . Where .
dim. *mf*
"peace, peace on earth?" To us yet speak the strains Where .
dim. *mf*
"peace," sang "peace on earth?" To us yet speak the strains Where .
dim. *mf*
"peace, peace on earth?" To us yet speak the strains . . . Where .

cres. *f*
with, in days . . . gone by, Ye bless'd the Sy-rian swains, O
cres. *f*
with, in days gone by, Ye bless'd the Sy-rian swains, O voi - ces,
cres. *f*
with, in days gone by, . . . Ye bless'd the Sy-rian swains, O voi - ces,
cres. *f*
with, in days gone by, . . . Ye bless'd the Sy-rian swains, O voi - ces,

mf *dim.* *mp* *rall. e dim.* *p*
voi - ces of the sky, O voi - ces of the sky!
mf *dim.* *mp* *rall. e dim.* *p*
voi - ces of the sky, O voi - ces of the sky!
mf *dim.* *mp* *rall. e dim.* *p*
voi - ces of the sky, O voi - ces of the sky!
mf *dim.* *mp* *rall. e dim.* *p*
voi - ces of the sky, O voi - ces of the sky!

mf *dim.* *mp* *rall. e dim.* *p*

mp a tempo.

Where - O star! which led to Him whose love Brought down man's ran - som

mp a tempo.

Where - O star! which led to Him whose love Brought down man's ran - som

mp a tempo.

Where - O star! which led to Him whose love Brought down man's ran - som

mp a tempo.

Where - O star! which led to Him whose love Brought down man's ran - som

mp a tempo.

cres.

free: Where art thou? midst the hosts . . a - bove . . May we still

cres.

free: Where art thou? midst the hosts . . a - bove . . May we still

cres.

free: Where art thou? midst the hosts a - bove May we still

cres.

free: Where art thou? midst the house a - bove May we still

cres.

dim.

gaze, still gaze on thee? . . In heav'n thou art not set, . . Thy

dim.

gaze, still gaze on thee? . . In heav'n thou art not set, Thy

dim.

gaze, still gaze on thee? . . In heav'n thou art not set, Thy

dim.

gaze, still gaze on thee? . . In heav'n thou art not set, . . Thy

dim.

cres.
rays earth may not dim— Send them to guide us

cres.
rays earth may not dim— Send them to guide us

cres.
rays earth may not dim— Send them to guide us

cres.
rays earth may not dim— Send them to guide us

cres.
yet, O star, which led to Him! Send

mf dim.
yet, O star, O star which led to Him! Send them, send

mf dim.
yet, O star, O star which led to Him! Send them, send

mf dim.
yet, O star, O star which led to Him! Send them, send

f dim. p rall. e dim. pp
them to guide us yet— O star which led to Him.

f dim. p rall. e dim. pp
them to guide us yet— O star which led to Him.

f dim. p rall. e dim. pp
them to guide us yet— O star which led to Him.

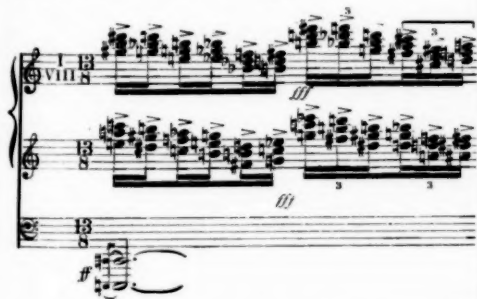
f dim. p rall. e dim. pp
them to guide us yet— O star which led to Him.

f dim. p rall. e dim. pp
them to guide us yet— O star which led to Him.

New Music

PIANOFORTE MUSIC

So far I have heard of no public performance of Mr. Kaikhosru Sorabji's Sonata No. 1 (London & Continental Music Publishing Co.), nor have I seen any pronouncements thereon by my brother reviewers. No doubt they have been waiting for an opportunity for hearing the work before passing judgment. Anyhow, that is my case. Not often is one so baffled by the printed page. Sir Henry Hadow, Mr. Ernest Newman, and others who are fond of hearing music mentally in a comfortable armchair, undistracted by the noise of performance, may (or may not) have a delightful half-hour with this work. I seem to remember receiving a prospectus in which we were told that the Sonata is so difficult that it cannot be memorised. Certainly Mr. Sorabji is entitled to such credit as is due to the composer of what is probably the most difficult pianoforte work in existence. But music of this type should be written for an automatic instrument, not one calling for the agency of human fingers. Mr. Sorabji would have done better to publish it straight away as a player-piano roll. I hear that a Sonata No. 2 is on the way, so perhaps he will consider the suggestion. Some worrying adventures at the keyboard with No. 1 leave me with a few impressions, which I set down with diffidence. Properly played—which it is not likely to be until it is made available for the player-piano—the Sonata should prove wildly exciting. Like too much modern music, however, it appears to suffer from a want of contrast. It is in one continuous movement, and we look in vain for an occasional bit of simplicity. Three staves are employed, practically throughout, and as a rule the topmost of the three is to be played an octave higher than written, this being indicated by the sign *viu* placed at the beginning of the staff. The resources of the keyboard, like those of the player (and hearer) are strained to the utmost. It is difficult to see how some of the effects can be made clearly. But of course one never knows how far clarity is the aim of the modern composer. Some of the passages wherein both hands play a series of unrelated chords over a pedal point, e.g., a long string of minor triads on this plan:



over a C natural—can never be otherwise than confused in effect. No doubt the composer wants just that effect, but he must not complain if very few of us share his liking for it. (By the by, this kind of writing, for all its desperately original appearance, is as purely mechanical as any series of common chords by the despised old composers.) The febrile character of the Sonata is indicated by the liberal use of such directions as *Vertigineux*, *Tourbillonnant*, *Palpitant*, *Sauvage*:

très rude et dur, *Avec langueur et épuisement*, *En délire*, *Éclatant radieux*, and other stimulating flowers of speech, which seem to owe something to the later Scriabin, as does also a good deal of the music itself. What a long way we have travelled from the old days when music was a recreation and a solace! Once the heavenly maid was young: now she seems to be degenerating into a neurotic old harridan. All the same, I look eagerly for a chance of hearing this extraordinary work. I note that Mr. Sorabji has thoughtfully—perhaps ironically—reserved the right of performance.

The 'Three Mood Pictures' of W. G. Whittaker (Winthrop Rogers) are further exasperating essays in dissonance. 'Satyrs' has the right tang about it, and we tolerate the ugliness as a whole because of the title. 'A Trill' gives us a prolonged shake for five pages—sometimes high on the keyboard, sometimes low—while all sorts of conglomerations of notes are piled up. There are plenty of consecutive bare sevenths. I suppose there is some point in them, but I must confess that to my old-fashioned ears these particular ones sound like octaves which have met with an accident. The third piece, 'A Lament,' has a poignant and impressive middle section, but much of the remainder wrings my feelings in the wrong way. On the whole, I like Mr. Whittaker far, far better as a choral writer.

Ivor Gurney's Five Preludes (Winthrop Rogers) are as a box where sweets compacted lie after the roughnesses of Sorabji and Whittaker. Mr. Gurney is so bold as to write music which can be read with fair ease, both mentally and at the keyboard. His Preludes are very pleasant essays of two or three pages apiece, moderately difficult, and with a decided flavour of Chopin.

Two effective and well-contrasted pieces published under one cover are Edward Mitchell's 'Réverie' and 'Dance Scherzo' (Elkin). The 'Réverie,' with its extensive lay-out, calls for good management of pedal, and the Dance gives scope for any amount of vigour and brilliance.

Leff Pouishnov as a player we know. Here he is as a composer, with an attractive piece called 'Quand il pleut . . .' (Enoch). We all know what happens quand il pleut on the pianoforte, and Mr. Pouishnov doesn't disappoint us. He makes no tremendous demands technically, and he writes music all the time.

Shall we ever again meet the Sibelius of 'Finlandia,' 'En Saga,' and 'Valse Triste'? His recent orchestral works made us ask the question, and his growing list of new pianoforte music seems to answer it in the negative. In his Twelve Selected Pieces in two books (Chester), we could easily overlook the lack of poetic or emotional impulse if there were invention or originality of any kind, but regretfully we have to say there is none. Stay! there are some surprises in 'The Aspen,' but unfortunately the composer is not responsible for them. They are due to the fact that the signature throughout is wrong—four sharps instead of five.

A very attractive work is Ernest Austin's second Sonata (Chester). Thoroughly pianistic and warmly expressive, it calls for a good player, and gives him a due result for his effort, which is what all too little modern music does. It is none the worse for reminding us of Chopin in his more virile moments.

In two pieces by John Ireland, 'For Remembrance' and 'Amberley Wild Brooks,' published separately (Augener), extremes meet. The first is in the somewhat harsh vein characteristic of a good

deal of the composer's work. We wonder if he is expressing all that he wants to. He is tremendously in earnest, but it seems as if a touch of cynicism pulls him just as he is about to let himself go. This is infinitely better than slopping over, of course, especially as his music has invariably an intellectual quality that makes it improve on acquaintance. Still, I wish he would thaw more frequently. 'Amberley Wild Brooks' is a first-rate piece of water-music. It glitters and bumbles, and does all that the old time-honoured pianoforte brooklets have ever done, but it leaves that discredited family far behind in that it is full of originality. It is a brilliant piece of writing—one for tip-top players only, be it added.

A good set of transcriptions is A. M. Henderson's book of a dozen pieces drawn from Handel, Rameau, Purcell, Haydn, Bach, Clerambault, Lully, &c. (Bayley & Ferguson). They make available some delightful old music, and are very valuable as studies. Mr. Henderson does not overdo things, and his amplifications are practicable and pianistic.

H. G.

PIANOFORTE DUETS

A very brilliant affair is the four-handed version of Lord Berners' 'Fantaisie Espagnole' (Chester). It bears the ordeal of transference from the orchestra remarkably well, chiefly because so much of its effect depends upon incisive rhythms rather than on instrumental colour. It is rather difficult, of course, and, above all, it calls for players who are ready to let themselves go. A pair of such pianists could make these three movements irresistible.

Difficult in a different way is Benjamin Dale's duet arrangement of Delius' 'Orchestral Ballad, 'Eventyr' ('Once upon a time'), which has just been issued by Augener. Renewing acquaintance with it in its new dress, one wonders why it is not more often heard in its original form. Has it been played in London since its first performance some years ago? It is a very picturesque work, full of variety and colour, and with some real tunes. It differs from the Berners duet in that we cannot forget its orchestral form, even if the indications of the scoring were not present to remind us, whereas the 'Fantaisie Espagnole' might well pass for pianoforte music, so clear-cut is it in texture. Both works will be prized by duettists who want music which calls for real study. The increasing number of orchestral and chamber works of large scale issued as pianoforte duets is a welcome sign that this delightful form of ensemble playing is getting back some of its lost prestige. Its value as a means for obtaining a thorough knowledge of abstruse modern works can hardly be overestimated, especially in the case of musicians who live away from the larger centres of population, and so have few opportunities for hearing such works in their original form.

SONATAS FOR PIANOFORTE AND VIOLIN

Mr. Adam Carse's Sonata in C minor for violin and pianoforte (Augener) is a very pleasant little work. It follows the usual lines, being just lively enough to avoid commonplaces and easy enough to be within reach of players of moderate ability. It contains not a single chord or figure that could not be quoted in a work on academic theory. But it has the defects of its qualities. It is not very stimulating; it does not stir the imagination.

For stimulus, depth of thought, and originality we must turn to Mr. Arnold Bax, whose first Sonata in E has just been published (Murdoch). It is inevitable that those who like the Sonata of Mr. Carse should find the Bax work a nut too hard to crack.

That is all that need be said on this head for, of course, the words beauty and ugliness have been used so often that they have lost a definite meaning of their own. In artistic matters they have become utterly meaningless. The important thing is the sincerity of the presentation. Mr. Muirhead Bone does not draw country houses or sunsets in the way of the old etchers, yet no one has ever said that was choosing ugliness. Mr. Nevinson paints New York, yet his paintings delight all who see them. Mr. Arnold Bennett writes about the Five Towns, but no critic has ever suggested that his books were unpleasant because that district is unlovely. For the onlooker, for the reader, for the music lover, all that really matters is that the painting, the page, the score should express a sincere thought or deeply felt emotion.

For our part, we prefer the sincerity of Mr. Bax to the accomplishment of Mr. Daniel Gregory Mason, whose Sonata for pianoforte and violin has just been issued (Society for the Publication of American Music). That this work is technically excellent must be taken for granted by all who know Mr. Mason's record. He never falls a victim to the attraction of the high register of the fiddle, as Mr. Bax does occasionally. Pianoforte and violin are well balanced; everywhere are evident signs of good workmanship and good taste. And yet the general atmosphere is close, academic—and rather formal. In England there are a score of composers who have the same aims as Mr. Mason. But here there are also others who want to break through the barriers that limit that horizon. The attempt may not always be successful; masterpieces are not and never have been written as newspapers at a fixed hour, daily. But the aim is perfectly legitimate and perfectly sincere.

F. B.

SONGS

Not long ago the solos in Bach's oratorios and cantatas were held to be unvoiced. Singers who had been brought up on Handel, with his comfortable vocal line and simple accompaniments that supported and never distracted, found themselves in the toils when attempting any but the easiest of Bach's airs. They at once decided that Bach did not know how to write for the voice, not observing that their unexpected difficulties arose from the fact that Bach and Handel approached the song from a totally different point of view. Handel wrote a vocal solo, Bach a piece of chamber music in which the voice was merely one of the instruments. Obviously the latter type calls for a singer who is a musician also. Indeed, so severe is the demand on the ensemble side as a rule, that we might almost lay it down as an axiom that to sing Bach well one *may* have a voice, but *must* have musicianship. The old complaint as to the 'unvoiced' character of Bach's writing has been exploded with the similar charge against Wagner. The issue by Novello of four sets of solos from the cantatas is the best evidence as to the change of view on this point. The soprano set contains five songs, including the familiar 'My heart ever trusting'; the alto, four; the tenor, five (among them 'Fast my bitter tears are flowing,' in which Gervase Elwes was so often heard); and the bass,

four. In this last set, by the way, is one of Bach's most beautiful songs, 'Whom Jesus deigns,' from 'Thou Guide of Israel.' The accompaniments to the solos are as a whole rather difficult, being polyphonic in texture, and of a type not easily reduced to keyboard idiom. But they are full of beauty and interest, and well repay the study called for. Now that Bach's name has begun to appear in the vocal solo classes of competition festivals, these four albums, being handy in size and low in price, should be very useful.

Coming to modern songs, our chief need just now is for a liberal supply of examples that shall bridge the gap between the banal royalty ballad and the first-rate original work. The latter makes as a rule far too heavy demands on singer and accompanist—especially the accompanist. The singer who is not too sure of the musicianship of either himself or his pianist may dislike the feeble order of song, but he is more or less driven to it. Of course what is said above must not be taken to imply that such moderately difficult songs need necessarily be a grade below the first quality. On the contrary, we know that many of the great things in the song repertory are comparatively simple. But there is an unfortunate tendency among our song writers to put far too much into the accompaniment. Often this fault goes with a starving of the voice part. The plan seems to be to allot to the singer any old casual series of notes, and then show what extraordinary harmony the poor bald apology for a tune can be made to carry. The result is like oil and water—you may put them together but they won't mix. And why do composers who have the trick of turning out an attractive popular song think that in order to write what is called an 'art song' they must become abstruse and diffuse? A good (or bad) example is a set of five songs by Easthope Martin in the Enoch Art Song Library (Enoch). Mr. Martin is well able to catch the popular ear; must he lose it when he becomes 'artistic'? The songs are settings of poems by Masfield, and include such direct things as 'An old song resung,' 'St. Mary's Bells,' and 'Cargoes.' If Mr. Martin had not had the terrible word 'art' before his eyes, he would have given us the straightforward music called for, and which he is so well able to supply. Instead, he has sprinkled his pages with the latest fashionable harmonic pungencies. The 'sonsie seamen' cannot 'down the lusty ale' but to a strain more suitable to a love song, and the 'Dirty British coaster' butts through the Channel to a series of chords that suited the 'haven in sunny Palestine' and 'the tropics by the palm green shores' of the preceding verses—for no better reason apparently than the mistaken notion that an 'art song' must not be simple and straightforward.

Such elaborations as there are in the pianoforte part of Julius Harrison's 'Three Sonnets from Boccaccio' in the same series are in keeping, because of the romantic atmosphere of the text. These three songs are for high voice. 'Fiammetta Singing' is full of fine opportunities for good singers and players.

Edward C. Bairstow's setting of Whitman's well-known lines 'When I heard the learned astronomer,' for low or medium voice, is another number in this Art Song Library. It is a capital example of a song that goes straight to the point and scores. Musicians will appreciate the touch of humour in the accompaniment, the pedantry of the learned astronomer being reflected by a familiar imitative and sequential

cliché. There is real poetry in the close, short and unpretentious though it be.

A baffling example of modern song writing is Alfredo Casella's 'L'Adieu à la Vie,' a set of four lyrics from the 'Gitanjali,' of Rabindranath Tagore, done into French by Andre Gidé (Chester). The pianoforte part must surely be the last word in complexity. The composer frequently calls for an extra stave, sometimes two extra staves—indeed, at the close of the second song he spreads himself over no less than five! Both hands play a loud chord low on the keyboard, then one *ppp* up aloft, after which the right hand puts in the middle a chord without sounding the notes, and sustains it after the other chords have been released, in order to produce harmonics. How far off would these be heard? There are some fine moments in 'L'Adieu à la Vie,' e.g., the remorseless tread of the bass at 'Jour après jour j'ai veillé pour t'attendre. . . ' the *lontano* on pages 7 and 8, and the strident opening of 'A cette heure du départ,' &c. But as a whole we can make little of them from a mere trying over; we must wait for a performance.

Eugène Goossens' three songs, 'Philomel' (Richard Barnefield), 'Melancholy' (John Fletcher), and 'The Appeal' (Sir Thomas Wyatt), published separately (Chester), show the composer at his best. The simple passages are original—note, for example, page 3 of 'Melancholy,' with its bell effect, and the greater part of 'The Appeal'—and the unusual harmony is always convincing. It does not give us an impression of being experimental, or of being dragged in because the composer thinks such things are expected of him, as is the case, for example, with a good deal of Casella. The three songs are published also in one book with accompaniment for string quartet, in which form they should be even more successful than with pianoforte.

Roger Quilter has written accompaniments to some old English popular songs (Winthrop Rogers). Of the three so far received—'We be three poor Mariners,' 'Drink to me only with thine eyes,' and 'Over the Mountains'—the last is perhaps the best. 'Drink to me' is a trifle over-sweet, and (for this writer at all events) the 'Three poor Mariners' is spoilt by a dreadful lapse in the first bar of page 5, where a chord of the augmented sixth is dragged in, emphasised, and tenutoed, with what seems to be sheer cussedness. 'Over the Mountains' is delightful, the pianoforte part being a model of what such arrangements should be.

John Ireland's 'The journey' (Enoch) is bold and straightforward in its voice part, with an accompaniment that does a lot with little fuss or difficulty. As was said above, we need lots more of this type of work in order to show that a song need not be banal in order to make a ready appeal.

Even more simple is George Butterworth's setting of Wilde's 'Requiescat' (Augener). It looks like a mere sketch, but a good singer could make a poignant thing of it. The other type of singer will think there is nothing in it. There isn't—for him.

Paul Edmonds' 'The Pegasus' (An Imitation Nautical Song) is a setting of one of J. C. Squire's parodies, the victim being Sir Henry Newbolt. It is a genuinely funny affair. (Enoch.) It will be specially enjoyed by singers and audiences who have 'The Old Superb,' 'Drake's Drum,' 'The Little Admiral,' &c., at their fingers' ends.

A. Herbert Brewer's 'Jillian of Berry' (Chappell) is a cycle of three songs sung with much success at

the Hereford Festival by Mr. John Coates. They show a light touch and deftness that suggest Edward German.

Finally, here is Arthur Bliss' 'Madame Noy,' a grim piece of humour very brilliantly carried out. (Chester.) The original accompaniment for six instruments has been reduced to an effective and not over-difficult pianoforte part. The cover is a black and white picture over which all beholders will rave—some because it is so art-y, the rest because it is so ugly. The gentleman playing the flute with two right hands (or is it left? one gets quite giddy trying to decide) is a joy for ever, though far from being a thing of beauty.

H. G.

CHORAL MUSIC

Two important works by Arnold Bax have just been issued by Murdoch. 'Of a rose I sing a song' is a Christmas carol for a small choir, harp, one violoncello, and one double-bass. The words are of the 15th century. The form is practically a set of variations on a theme in the style of an old carol. There is a strong modal flavour about it, contrast being supplied later by some modern pungencies. The setting of a passage relating to hell is daring, the basses being directed to sing with 'snarling tone,' the sopranos à 3 wailing 'ah,' and the violoncello and bass sustaining a gruesome pedal. In the closing pages the chorus is in eight parts. Nevertheless, the force employed must not be large, or the three solo instruments will be outweighed. The work belongs to the chamber music family, both in texture and intimate character. With a few really good voices to each part it could be made a delightful thing.

Large and powerful choirs will find as much as they can tackle—perhaps a trifle more—in Mr. Bax's 'Mater ora filium,' which is for double choir (unaccompanied). The composer has again gone to ancient sources for his text (another Christmas carol), this time drawing on a manuscript at Baliol College. The main theme is on plainsong lines, and the music ranges from the extremely simple to the exactly complex. There are frequent subdivisions, so that the choir is called on to sing in twelve parts—even fourteen for a brief space. Variety is provided by liberal use of semi-chorus effects and passages for a few solo voices. One of these, for three sopranos, calls for a singer able to sustain a high B *pp*, the choir ceasing and leaving her and her two companions in the air, so to speak—a delightful effect if it comes off. Not the least exacting point in the work is the rhythmical independence called for. It is good to see one of our most brilliant young composers turning his attention to a type of music in which this country can still hold pride of place. 'Mater ora filium' is dedicated to Mr. C. Kennedy Scott, who, it is to be hoped, will give us an early chance of hearing it.

H. G.

The musical season at South Place Institute (Finsbury Pavement, London, E.C.) opened last month, chamber concerts being arranged for October 2, 9, and 23. The programmes include Frank Bridge's Pianoforte Quintet, Ernest Walker's C minor Pianoforte Quartet, Walthew's Serenade Sonata for viola and pianoforte, and Herbert Howells' 'Lady Audrey's Suite.' The orchestra, under Mr. R. H. Walthew, gives a concert on December 4.

Dr. Vaughan Williams' 'London' Symphony received its first Australian performance on August 11 at the Conservatory Hall, Sydney, Mr. Henry Verbrugghen conducting.

KNELLER HALL

It has to be seen to be believed: a steady stream of people trekking down a winding lane, and apparently going to a Cup Tie. When you know better you have to think of the bad, old Bayreuth days. Bayreuth—Festspielhaus; Twickenham—Kneller Hall: different surroundings, same dust, same expression of holy ardour on pilgrims' faces. Well, thank heaven some folk know how to appreciate a first-rate band performance, because many of you who read this certainly don't. To you a military band probably represents a conglomeration of soldiers who play 'The Policeman's Wedding' down at the seaside. But all this is going to be changed soon, and Kneller Hall, the seat of the Royal Military Band School, has become, thanks to its untiring commandant, Col. Somerville, the refinery through which the entire Army will be ultimately



Photo by

[Sydney J. Lock.

COL. J. C. SOMERVILLE.

supplied with players who are not only technically efficient, but who are imbued with a taste for good music and a desire to propagate it.

During the season from May to September concerts are given each week by the Students' Band of about a hundred and sixty performers, which is conducted in strict rotation by aspiring bandmasters. On the first and third Wednesdays of the month the concerts are held in the afternoon, and devoted to what are (for military bands at any rate) truly creditable and ambitious programmes. The other concerts are held on Wednesday evenings, and some of these are 'grand,' the grandeur apparently consisting of a hymn and Last Post tacked on to the end. Otherwise the evening concerts are of a more or less popular kind; nevertheless jaded palates will find a performance of, say, 'Finlandia' by a band of a hundred and sixty players well worth tasting.

There is no band-stand in the accepted sense of the word, only a sloping platform on which the

players settle like hiving bees; and there are no acoustical helps, so that the actual volume of sound is not stupendous—in fact perhaps not greater than that provided by twenty-five players in a very resonant band-stand. But the body and the richness of tone are extraordinarily impressive—a marble palace as against a stucco one of similar dimensions. The behaviour of the audience is beyond praise: there is very little talking and, I imagine, the minimum of spooning, as the auditorium is planned on somewhat spartan lines, and designed strictly for music-lovers and not for ordinary ones.

No conductor is allowed to direct more than one item at a concert, and as a result they put every ounce into the business. I was rather sorry for the players recently, when they had to sustain a pretty heavy assault of baton charges from a set of enthusiasts who will ultimately have to tone down their methods considerably, as tongues can't go on wagging as fast and furiously as fingers—at any rate when they have to wag on instruments. But it's all very fresh, unconventional, and entertaining, and an afternoon or evening spent at Kneller Hall is a thing to be remembered.

Of particular interest was the concert given on September 29, when some of the new works sent in as a result of Col. Somerville's appeal (still valid, by the way) for compositions written directly for military bands were repeated. Fortunately Mr. Holst's fine though unequal Suite in B flat was included in the scheme, though it does not belong to the class of work referred to. Without it, however, I am afraid the concert would not have possessed much distinction, as the majority of the new works performed gave more evidence of the contempt which composers and public generally seem to harbour for the military band as a medium of expression than of any particular understanding for the opportunities it presents. Dr. Cuthbert Harris's 'Egyptian Scenes' touched bottom in this respect. It started with a creditable reference to the opening bars of 'Chu Chin Chow,' and displayed throughout the composer's perfect familiarity with the masterpieces of Luigini and the lesser efforts of Grieg, Tchaikovsky, and Saint-Saëns. (Small wonder that Sir Charles Stanford, who was present, was seen to advance slowly but deliberately towards an adjacent duck pond.) The last item, again, by Mr. R. Iliffe, was actually entitled 'Hungarian Rhapsody.' Does Mr. Iliffe seriously consider that anyone in this country has the faintest interest any longer in a kind of clap-trap of which even the most distinguished specimens are third-rate?

Fortunately Dr. C. B. Rootham's 'Processional' did a lot again to turn the scale in favour of music. If this work bore the magic name of Elgar or even Bantock it would already be a stock item in the concert repertoire. Being however by a lesser known composer, it may well have to wait a few decades for recognition, especially if all audiences like that at Kneller Hall make its advent coincide with a sudden desire for material nourishment. This was a pure coincidence, but an unfortunate one, especially as the audience in question included a number of people whose duty it is to draw attention to such still comparatively few good works that have been produced by British composers.

In conclusion, I must not omit to mention the efforts of the Male-Voice Choir, which gave some very creditable performances of a few part-songs. The idea of providing relief to instrumental studies by developing an interest in good vocal music is an

admirable one, and both Col. Somerville, its author, and Mr. C. T. Lofthouse, who is in charge of this branch, are to be congratulated on the results achieved. Secretaries of large London choirs who search despairingly for hefty and at the same time accurate male voices might do worse than drop a line to Kneller Hall.

R. L.

THE ART OF CHALIAPIN

BY HERMAN KLEIN

It is only fair to bestow a certain amount of sympathy upon a great singer compelled by circumstances to limit his art to the vast, uninspiring *milieu* of the Albert Hall. Sometimes we are asked to make allowances for famous artists who have never appeared either there or anywhere else in England before. That ordeal makes the case harder still. Unforgettable examples of it were provided in bygone days by Materna and Niemann, the original Brünnhilde and Siegfried, at the Wagner Festival in 1877, and by the splendid quartet (including the tenor Masini) who sang the solos in the first performance here of Verdi's 'Requiem,' under the baton of the composer. Such artists as these, like others of similar calibre who came later, could always acquit themselves well enough to satisfy. But it would be absurd to suppose that, under Albert Hall conditions, they approached within measurable distance of the exalted heights to which they attained upon the lyric stage amid their own peculiar environment.

So it came about with the gifted Chaliapin on the night of October 4. No one knew better than he that in this huge amphitheatre he was out of his element: for he is essentially a shining light—or whatever may be the masculine for *diva*—of the operatic stage; nor can he with all his talent sing in the concert-room save at a serious disadvantage. Still, there was no other course open to him if he was to appear in London at the present juncture, and successfully fulfil his self-imposed task of making money on behalf of his starving countrymen. That he should have achieved it with such brilliant results was remarkable in many ways. An audience of ten thousand would never, to begin with, have been drawn to the Albert Hall to hear a solitary singer, a stranger here for years and a celebrity in practically a different line of his art, unless the 'stunt' had been worked with unusual skill. Neither, again, would that audience have listened, silent and enraptured, to group after group of 'selected arias'—all sung in the unfamiliar Russian language, not one of them advertised or announced by name beforehand—had not the singer possessed an extraordinary personality as well as the requisite genius to conquer on the initial attack all the drawbacks and obstacles of the situation. It is this last point which is really the crux of the matter: not the question how the mere name of Chaliapin—the obscured reflex of an interrupted glory, the half-forgotten creator of a memorable experience—sufficed to draw the crowd, or the secret of the spell with which he held them enthralled during every instant that he stood before them.

His voice is by no means absolutely beautiful—in the sense, that is to say, that the voices of Edouard de Reszke and Pol Plançon were beautiful; and both belonged, like Chaliapin, to the category of the *basso cantante*. His quality resembles rather that of the Dutchman Van Rooy, who was a concert-singer some

time before Bayreuth discovered in him a new Wotan and there granted him his stage début. It has much the same timbre in the medium; it betrays the same tendency to tremble slightly in moments of tenderness; it has in a still more remarkable degree the capacity for a *mezza voce* of infinite delicacy, a lovely *fil de voix* that can be attenuated and prolonged to a gossamer film of sound without losing either continuity or charm. No other bass or deep baritone now before the public possesses this exquisite *mezza voce* in the measure that Chaliapin does. He uses it with discretion, that is to say, only when occasion demands; and with all the greater effect because his amazing control of breath-pressure enables him to either swell or diminish tone from or to this 'thread of voice,' so that it runs through the whole gamut of strength and volume of which his elastic organ is capable. The power of the voice, like its compass, is not really extraordinary. All the three singers above named could produce louder, broader outbursts of open vowel-tone and more resonant deep notes than Chaliapin, who has none of the heavy reverberating timbre of the typical Russian bass. But to make up for it he can mount to the loftier regions of a genuine baritone with the smoothness inseparable from a faultless scale, while his attack in that part of the voice is equally clean and true. His 'effects,' consequently, are always safe and interesting to listen to. Whether spontaneous or studied, they obviously belong to the equipment of the clever vocalist no less than of the accomplished actor.

So much for the attributes that proved of most immediate use to the artist in his first essay at the Albert Hall. With all his ability, however, he could afford no more than an occasional fleeting glimpse of the superb delineator of 'Boris Godounov' and 'Ivan the Terrible' whom we saw during the early Beecham seasons at Drury Lane. He seemed to have been aware of this, since operatic excerpts formed no part of his programme. It is one thing, however, to avoid, as every artistic singer should, the objectionable habit of attempting dramatic action on the concert-platform, and quite another to bring to the interpretation of a song every expressive nuance of utterance and tone-colour that words and music should call forth. But whereas Chaliapin is a great actor, a great histrionic interpreter of human tragedy and passionate emotions, he is not, in anything near the same transcendent degree, what we still call a great 'Lieder-singer.' The two vocations present him, so to speak, upon different planes, and it is the magnetic quality of the man, the individuality of his style, his astonishing variety and instant command of colour and feeling, rather than nobility and grandeur of delivery or perfection of vocal method, that enable him to triumph. One might even be able to pick holes in his singing of the Russian ditties that he loves so dearly. But nobody would think of denying that he lives every moment of the drama he unfolds, or with what vivid and graphic touches he compels his listeners to live those moments with him.

As might have been expected, the closer proximity between artist and audience possible at Queen's Hall tended to enhance both interest and enjoyment at the afternoon recital on October 17. The ever-changing shades of colouring and expression were the more convincing for being studied at close quarters. The true quality of the voice could be clearly discerned, free from echoes and the distortions due to acoustical vagaries. On the whole, too, one felt that Chaliapin was singing well within his

physical means, and more like the singer whom the writer heard in his magnificent delineation of Boito's 'Mefistofele' at the Metropolitan Opera House, New York, some fourteen years ago. It was really satisfying now in every way to hear him in Schubert and Schumann. The intonation in 'Ich grolle Nicht' may have gone astray at a critical moment, but it may be doubted whether a finer rendering of 'Der Doppelgänger,' or even of 'Aufenthalt,' has ever been heard. And all in Russian, too! Truly, Chaliapin is a unique artist.

SOUTH STAFFORDSHIRE MUSICAL FESTIVAL

Mr. Alfred Moss, a Walsall business man who is primarily an amateur musician and a poet, began to work more than twenty years ago for a musical festival in his district. He got matters well forward at one time, but the musician on whom the organization would have depended died; this was Swinnerton Heap, conductor of Societies at Walsall and Birmingham. But Mr. Moss did not let his desires languish; the idea has never been far from his mind, yet until Mr. Appleby Matthews became connected with Walsall music, he could find no one at once sufficiently capable and courageous to bring it into effect. The Festival was projected last March, and carried through satisfactorily from October 8 to 15.

Apart from a day at Lichfield, when a special service was held in the Cathedral, all the concerts were given at Walsall. Walsall is not altogether typical of South Staffordshire, nor is it the largest of the South Staffordshire towns. But it is the only one with a Town Hall, or, indeed, any other hall suitable for concerts. At Wolverhampton, for example, concerts are given either in the swimming baths, the water being drawn off and the bath floored over, or in the drill hall, a place designed for the convenience of two or three battalions of soldiers. Walsall impinges upon the Black Country, and among the towns of the district are Willenhall, Wednesbury, Great Bridge, Hednesford, Tipton, Cannock, Pelsall, Bilston, West Bromwich, Tamworth, Bloxwich, Darlaston, Tettenhall, Blackheath, &c., also the two great suburbs of Birmingham, Handsworth and Smethwick. But all this district is practically one enormous town; and the fundamental idea of the Festival is to bring about something of an amalgamation of its music. Walsall Town Hall is a fine room, with a good organ, and is part of a massive group of architecture that always astonishes visitors. Until neighbouring towns build suitable halls, the Festival must continue to be held at Walsall.

The present Festival was rather hurriedly arranged, and there is little need to discuss its defects, since these will be modified next year. The principal weakness was the appearance at concerts of performers who had no artistic abilities pronounced enough to justify their temerity, and *per contra* the non-appearance of other musicians who were unable to push their artistic claims. As the Festival is entirely democratic, this particular defect is contrary to its nature. A second weakness was one which eventually will be a cause of strength, and lay in the over-ambition of the various choral societies. Four societies severally provided the concerts, and each determined that its programme should be the most striking of all. Therefore difficult works were selected—works which few societies, other than those of the highest rank, could perform. The works

were prepared with the meticulous care a little male-voice choir devotes to the study of its competition test-pieces; rehearsals, indeed, were almost continuous through the summer and autumn, and each society arrived at a remarkable technical proficiency and an exact knowledge of the notes of its compositions. But beyond this, little was achieved in the Festival performances; the soul of the music was lacking. A third defect which I will mention was the inclusion by one or two solo singers of music which it was an impertinence to offer. These singers were severely trounced in the local press, and they will probably not pander again to their own vanity and to the weaknesses of their audiences.

Wars are sometimes won by the rank and file, and by the nation behind them, against the confused counsels and pessimism of the generals. This truism was reflected in connection with the South Staffordshire Festival. The choral societies never despaired of success; but as late as the end of September the Festival organizers determined to abandon the undertaking, until their move was crushed by the greater determination of Mr. Matthews to continue it.

The main outline of the Festival was as follows:

Monday, October 10. — Wolverhampton Musical Society (Mr. Joseph Lewis): Choral Fantasia, 'Miriabilia' (Clifford Roberts); 'Vanity of Vanities' (Granville Bantock); 'Go, song of mine' (Elgar). At this concert Mr. Frank Mullings, a native of Walsall, sang some Bantock and Strauss songs, and Mr. Claude de Ville played some Chopin.

Tuesday. — Walsall Philharmonic Society (Mr. Appleby Matthews): 'Gerontius.' The solo singers were Mr. Mullings, Miss Mary Foster, and Mr. Charles Harrison.

Wednesday. — Cannock Choral Society and Walsall Madrigal Society (Mr. Joseph Yates): 'News from Whydah' (Balfour Garlinier); 'Death on the Hills' (Elgar); 'God's time is the best' (Bach); and Madrigals. The Arthur Hych String Quartet played several pieces, and joined with Mr. Arthur Jordan in a performance of the song-cycle, 'On Wenlock Edge,' of Vaughan Williams.

Thursday. — Wolverhampton New Choral Society (Dr. Darby): 'Hymn of Jesus' (Holst) and 'The Music-Makers' (Elgar). Miss Foster sang some Bantock songs, and Miss Margaret Harrison the 'Air de Lia' from Debussy's 'L'Enfant Prodigue.' There were several orchestral items, among them William J. Fenney's romance, 'Early Spring.'

Friday. — Walsall Philharmonic Society: 'The Hound of Heaven' (William H. Harris); 'Requiem of Archangels for the World' (Julius Harrison); and the first part of 'Hiawatha.' Mr. Mullings sang Bantock's 'Now,' the accompaniment having been orchestrated for the occasion; and Mr. Mullings and Madame Parkes Darby sang the duet from 'Lohengrin.'

The two Saturdays of the octave were filled with competitions for solo singers and choirs. All the performers were South Staffordshire folk, and the composers of new works (Harris, Harrison, and Roberts) are closely connected with the district. The City of Birmingham Orchestra played at four of the concerts. The audiences were large, except that on Wednesday. The income of the Festival exceeded the expenditure, but only because the conductors and the choral society worked without fee. A similar generous appreciation of the significance of the Festival on the part of all connected with it would have resulted in the creation of a good balance that could have been used next year in some process of educating the inhabitants of the district in the true appreciation of music. The audiences

were magnificently enthusiastic, but rather in the way of sport than of art.

Except for the performances of the Walsall Philharmonic Society (which had unwisely saddled itself with more than it could carry), the choral works were given with remarkable power, precision, and safety. Bantock's choral symphony is as a series of seven enormous part-songs; but the choir ended as fresh as it began. 'The Music-Makers' was a heavy work to listen to, lacking the charm of its fancy and the beauty of its 'pure' music. Holst's novel composition marched boldly through its course; but metrically—not rhythmically. One of the best pieces of work during the week was the finely dramatised performance of 'News from Whydah.'

Harris' 'Hound of Heaven' will not do for Francis Thompson's poem. I say this with regret, for Dr. Harris is a very fine musician, and a genuine composer who will do good work in the future. His piece has many charming touches, and a considerable amount of beauty. But it is entirely away from the poem, as he himself, perhaps, now perceives. I am astonished the Carnegie adjudicators recommended the setting; either they had not read the poem, or, reading it, had not understood it. Harrison's 'Requiem' is a piece of vigorous and straightforward music, well in keeping with Trench's poem, and a successful attempt to avoid conventional musical expression on the one hand, and modernism on the other. 'Miriabilia' is based on some passages from Psalm 119. It is an example of the good style of present-day choral writing. If Roberts had not been seduced into pictorial writing in the middle section, one could have said it was a work of homogeneity.

S. G.

London Concerts

BY ALFRED KALISCH

The most striking musical event in London since last I wrote has been the reappearance of Chaliapin. He has given two recitals—one at the Albert Hall and one at Queen's Hall—both of which were crowded. He may still be described as 'the great singer among actors and the great actor among singers.' It would be difficult to say to which of his two sets of qualities his extreme hold over an audience is chiefly due. His voice seems in itself to be fresher and rounder than it was when last he sang here in opera; but he has developed a skill in singing-high notes *pianissimo* which is astonishing in a bass. He is a real interpreter, and makes each song a complete little drama, which is intelligible to most of us, although naturally the subtleties escape those who do not understand Russian. He publishes a booklet containing the English words of some songs, and announces which one he is going to sing, which of course is of some help to the audience.

In one or two of his songs, notably Rubinstein's 'Could it remain thus for ever' and Lishin's 'She Laughed' (a song of no great value in itself), his mastery of drama and pure singing were extraordinarily fine. Still it is in the more dramatic songs that he will be chiefly remembered—as, for instance, in Rimsky-Korsakov's song describing a Prophet's Vision, or Glinka's song narrating the Ghostly Midnight Review held by Napoleon's spirit, and above all in 'The Two Grenadiers.' He plays havoc with Schumann's rhythms (which may be partly due to the Russian translation), and takes liberties even

with the time of the 'Marseillaise'; but no one who heard it will forget its dramatic strength, or the pitch of excitement to which he roused the audiences—but let us pray that no student will try to copy it. His declaiming of Moussorgsky's 'Song of the Flea' was a masterpiece of sardonic vocal humour. His singing of Schubert at the Albert Hall showed his limitations, but at Queen's Hall his singing of Schumann and Schubert was much more satisfying. His two concerts must have produced a goodly sum for his famine stricken country.

KUBELIK AND OTHERS

The concert of Kubelik at the Albert Hall was a distinct disappointment. His second Violin Concerto, with which he began, was not a good choice for an audience which presumably came to hear him play his familiar repertoire, and was not in the least disposed to criticise a new work. It is a Concerto with a programme analogous to that of 'Tannhäuser,' but somehow the conflict between the good and the evil was not made very convincing. The best movement is the melodious slow movement. It requires a player who plays with dramatic force and much variety of tone-colour, and it is just in these respects that Kubelik was always least impressive, and he did not seem comfortable with the Albert Hall Orchestra, which was conducted by Mr. Nedbal. When he played some of his old favourites he was in much better trim. Although it was generally felt that his tone had lost somewhat of its power, his old familiar skill and ease roused the audience to wonted enthusiasm.

At the Albert Hall, too, there have been concerts by Madame Tetravzini, Madame d'Alvarez, and Miss Felice Lyne, all of whom satisfied their old admirers by their singing of the kind of songs with which their names are chiefly associated. Madame d'Alvarez has, if anything, gained in artistry. The skill with which she made a song of subtle and intimate sentiment like Debussy's 'Chevelure' effective in the Albert Hall was nothing less than masterly. The general public, however, was, not unnaturally, more impressed by her singing of Bizet's 'Ave Maria,' which was also in its own way an achievement.

NEW ENGLISH SONGS

An interesting concert was given by Mr. Steuart Wilson at Æolian Hall. He is one of our most thoughtful singers, and is always interesting. He would be more interesting if he paid greater attention to vocal charm. His concert was noteworthy for the number of modern English songs which he introduced, among which John Ireland's new song-cycle, 'The Land of Lost Content,' taken from the 'Shropshire Lad,' was perhaps the most important. It is distinctive music, but the interest is too largely confined to the pianoforte part. Dr. Vaughan Williams' 'Merciles Beaute,' a setting of lines of Chaucer with string trio accompaniment, reflects the atmosphere of the three poems very ably, and the cheerful last section was irresistibly encored. There were other new songs by R. O. Morris and Rebecca Clark, which were worth hearing. The total impression made by the concert was, however, that most of the composers worked with their brains rather than with their hearts, and did not compose in response to any particular inner impulse.

The singing of Miss Tilly Koenen is always artistic and satisfying, and another artist of unusual excellence as an interpreter is Miss Marcia van Dresser. The other most notable vocal concert has been the joint recital of Madame Donalda and

Mr. Mischa Leon, who showed their versatility by singing songs by over twenty composers.

M. Moiseiwitsch has given a pianoforte recital at Queen's Hall, at which he introduced the new set of 'Nature Poems' by Eugène Goossens, which are particularly ingenious and attractive, and should be heard often. M. Moritz Rosenthal gave the first of his series of historical afternoons on October 15, and it was extremely interesting. He has very much changed from the Rosenthal of old, who used to twist the classics to his own ideas, sometimes with a good deal of unnecessary violence. Now he generally subordinates himself, and only very rarely over-emphasises his own personality; and also he very rarely relapses into the hardness of tone which used to spoil his playing of old music. In this respect his playing of some Preludes and Fugues of Bach and the familiar 'Harmonious Blacksmith' Variations was admirable, and his treatment of the rhythms was also supremely artistic; they flow on without the tiresome pauses at the beginning of bars which some people seem to think the first essential to the playing of the classics.

The return of Mr. Solomon, after a long period of study under M. Cortôt, created a good deal of interest because of the successes he achieved as a prodigy. He is now eighteen, which is called the most trying time for any artist. At that age it is no longer possible to claim indulgence on the ground of youth, while complete maturity is humanly speaking impossible. Technically Solomon has developed to an extraordinary extent, and he has a fine, full tone which always remains musical. His interpretations are now marked by genuine and spontaneous feeling, and express a highly sympathetic musical personality. When, in process of time, they gain in intellectual depth, he should take a very high place among contemporary players. Mr. Jack Karshinsky, who gave his first recital at the end of September, is a young player of considerable natural gifts, which still require careful cultivation. How far his occasional rhythmic weaknesses were due to lack of complete technical control is uncertain. Mr. Brailovsky has also given a recital, and fully confirmed the judgment that he is one of the artists of the future, and M. Pouishnov goes from strength to strength. Last, not least, Miss Katherine Goodson has returned after a long absence abroad with her fine gifts still further developed.

There have been a good many novelties at the Promenade Concerts during the last four weeks. The first was the Orchestral Overture, 'Love and Light,' from the 'Birth of Arthur,' by Rutland Boughton. It is instinct with the romantic feeling, which marks most of Mr. Boughton's work, and the climaxes are of great emotional intensity. The Prelude and Call from 'Mary Rose,' by Norman O'Neill, proved as effective in the concert-room as it did in the theatre, where it added greatly to the emotional effect of the drama. Eugène Goossens' 'Tam o' Shanter,' conducted by the composer, was not exactly a novelty, but very unfamiliar, and the growing excitement it depicted made a great effect on the audience. It was very pleasant again to hear Mr. John Gerrard Williams' 'Pot-pourri' for orchestra. Mr. O'Connor Morris' Violin Concerto, which was played on October 6 by Mr. Godfrey Ludlow, is a pleasant work, effective for the soloist, written in a vein of sincere and sane feeling, but somewhat eclectic in style. The composer has not yet quite found himself. On the same

evening Santoliquido's orchestral piece, entitled 'The Perfume of the Oasis in the Sahara,' was also played for the first time. If we must have pseudo-orientalism written in careful compliance with worn-out formulae, we may as well encourage home industry. Dr. Malcolm Sargent's 'Impressions of a Windy Day' is a vigorous piece of mood painting with a genuine open-air feeling, and deserves to be heard again. On October 13 Mr. Arthur Bliss conducted his own 'Mélée Fantastique' for orchestra, which has all the characteristics of exuberant high spirits and skill in making the best of unusual orchestral combinations.

The characteristics of the season have been as a whole the continued popularity of the classical nights, and the enthusiasm with which the public has greeted longer excerpts from the Wagner operas.

The principal feature of the first of the Queen's Hall Symphony concerts on October 8 was M. Cortot's playing of Saint-Saëns' fifth Concerto. He managed to throw quite a new light on the work, but not to convince us that it is equal to Saint-Saëns' best music. It was interesting to hear Scriabin's early second Symphony, written at a time when he had not entirely thrown off the Chopin influence. Holst's 'Planets' again deeply impressed the audience.

NOTES FOR NOVEMBER

The first Philharmonic concert, on November 3, has no novelties. The programme consists of the Orchestral Variations of Elgar and 'Ma Mère l'Oye,' and 'Petrushka,' and all musicians will be interested to hear M. Cortot play Brahms' first Pianoforte Concerto. The second programme, on November 17, contains one or two novelties—Arnold Bax's Concerto for viola, played by Mr. Lionel Tertis, and Holbrooke's Symphony, 'Les Homages,' which is practically a novelty. The Symphony is Brahms' No. 3. M. Casals is the soloist at the third concert, on December 1, at which de Sabato's 'Juventus' will have its first performance. Signor de Sabato is a young Italian composer, son of the well-known conductor of the chorus of the Monte Carlo Opera. Another novelty is the Ballet Music from the Opera 'The Perfect Fool,' by Holst.

The programme of the second London Symphony Orchestra concert, on November 7, includes 'Ein Heldenleben' and Holst's 'The Planets.' On November 21 M. Moiseiwitsch will play D'Erlanger's Pianoforte Concerto for the first time. On November 28 M. Pouishnov plays the solo part of Holbrooke's 'Gwynn-ap-Nudd,' and the programme includes Elgar's 'Falstaff' and Scriabin's 'Divine Poem,' with Mr. Albert Coates as conductor of all.

Two of Mr. Goossens' series of four Orchestral Concerts take place during November. On the 9th the novelties are J. R. Heath's Symphonic Poem 'The Builders of Joy,' Ravel's 'Alborada del Gracioso,' Schönberg's Five Orchestral Pieces, and Strauss' 'Thus spake Zarathustra'; on the 23rd the novelties are Holbrooke's 'Bronwen,' de Falla's Suite from the Gitaneria 'El Amor Brujo,' Cyril Scott's 'Aubade,' Debussy's 'Rondes du Printemps,' and Béla Bartók's 'The Wooden Prince.' At the last concert, on November 12, Stravinsky's much condemned Symphony in memory of Claude Debussy and the 'Sacre du Printemps' are in the programme by general request.

We are glad to make the announcement that the *Musical Times* has been adopted by Trinity College of Music as its official organ of publicity.

Opera in London

BY FRANCIS E. BARRETT

OPERATIC BEGINNINGS: THE CARL ROSA SEASON: GILBERT AND SULLIVAN: OLD VIC. ACTIVITIES

There is only just time this month to place on record that the sounds of opera have once more been heard in the Metropolis. At the moment of writing we are just at the beginning of things represented by the opening of the Carl Rosa season at Covent Garden and the initial stages of the Gilbert and Sullivan series. Of the one I can at least say from the list of subscribers and the cordiality with which the opening performance of 'Samson and Delilah' was received that the story of opera in English enters upon a new chapter. As to the Gilbert and Sullivan there is the incontestable fact that on the first night of all Mr. Rupert D'Oyly Carte made the significant announcement that the season would be extended from January to April. These facts make clear an obvious demand for opera, both grand and light. How the demand has been met I can better say next month. It must suffice that 'Samson' went well, always bearing in mind that the company had made no special changes in the cast for the occasion.

Then at the Old Vic., where opera has never ceased to be, the winter season has opened under the happiest conditions. I note that the orchestra has been raised, so that everything is brought into line and the way made clear for that large orchestra of which I have spoken. The season opened with 'Carmen' and 'La Traviata,' and 'Faust' followed. I notice with satisfaction that music is penetrating into the Shakespearean performances which are so prominent a feature of the educational scheme. At the production of 'As you like it' at the end of the month, incidental music specially written by Mr. Roger Quilter was used. Details of this and other matters I must defer until the December issue.

THE NOVELLO CHOIR

There are still vacancies for a few tenors. Application should be made to the secretary, Mr. H. A. Griffith, the Novello Works, Hollen Street, W.1. The Choir makes its first appearance of the season on November 5, at St. Martin-in-the-Fields, at 3.30 p.m., when the programme will include Bach's 'Jesu, Priceless Treasure.' Mr. Thomas Fussell will play violin solos by Bach, Handel, &c.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

A Saturday afternoon Chamber Music Club is being formed in connection with the Bedford Institute Orchestra. The club will be coached and directed by Mr. Henry F. W. Horwood (late of Queen's Hall and Philharmonic Orchestras). Amateurs wishing to join should apply at the Institute (adjoining Bishopsgate Goods Station, G.E.R.), on Wednesdays, at 6.30 p.m., or write to E. J. COATES, 86, Highbury Hill, N.5.

'Cellist would like to join trio or quartet. Practice classes, &c. Two or three evenings weekly.—Apply 18, Chesney Grove, Hunslet, Leeds, Yorks.

Tenor and bass wanted to balance a musical party with own orchestra and L. R. A. M. pianist. Rehearsals Thursdays, 7-9 p.m. Central London.—W. T., 12, Sandmere Road, S.W. 4.

Advanced pianist wishes to meet with a capable violinist. Classical and modern music. Would also collaborate in trio (pianoforte, violin, 'cello).—BENNIE SOPHER, 388, Victoria Road, Crosshill, Glasgow.

'Cellist wishes to meet capable chamber musicians, Wallasey district.—RAWCLIFFE, 12, Westminster Road, Wallasey. There are vacancies for instrumentalists and vocalists (ladies and gentlemen) in the Bowes Park Choral and Orchestral Society, in connection with the Carter Memorial Club, St. Michael's-at-Bowes. Weekly rehearsals commenced in September.—All communications to Mr. ALBERT HAZELL (conductor), 54, Belsize Avenue, Palmers Green, N.

The Croydon Symphony Orchestra (conductor, Mr. W. H. Reed, F. R. A. M.) invites applications from amateurs for all instruments. Rehearsals commenced end of September, on Fridays, at 8.15 p.m., at South Croydon. Full particulars from hon. secretary, C. J. E. CABLE, 118, Fairholme Road, Croydon.

The Fulham Cecilian Orchestral Society has vacancies for good amateur brass and wood-wind, 'cellos, &c. Double-bass provided. Rehearsals Mondays. For membership apply hon. secretary, 209, Munster Road, Fulham, S.W. 6. Wanted for special musical services to be given at an Islington Church in October, November, and December next, the help of a small orchestra which would provide illustrative music to addresses on Rossini, Haydn, and Beethoven.—Mr. WILL F. SALMON, 58, Berwick Street, W. 1.

Pianist and 'cellist (young men) would like to meet violinist for regular practice. (Nottingham.) Large library of classical and modern music.—'LENTON,' c/o *Musical Times*.

Good 'cellist, capable of playing classical and modern chamber music, is invited to join pianist and violinist for the study and practice of trios, quartets, &c. Large library available. Herne Hill, Norwood, or Clapham districts.—W. H. C., c/o *Musical Times*.

Lady pianist (trained) wishes to play in trio or quartet, also wishes to meet good pianist with whom to play pianoforte duets. (London).—E. L., c/o *Musical Times*.

Lady pianist desires to form or join chamber music party Tuesday or Wednesday afternoons or evenings. Could arrange for rehearsal room. Brighton and district.—M. I., c/o *Musical Times*.

Lady viola player seeks practice with orchestra or chamber music party. London, S.W. district preferred.—'OMEGA,' c/o *Musical Times*.

Young tenor vocalist-violinist would be glad to meet capable pianist (lady or gentleman) for mutual practice. Wakefield district.—S. M., c/o *Musical Times*.

Young violinist desires to join trio or quartet for practice and study of classical and modern chamber music. Hampstead or Brondesbury district.—Write F. C. W., c/o *Musical Times*.

The Balsall Heath Amateur Orchestra requires good instrumentalists of all kinds (pianoforte excepted).—ALBERT BASTICK, 122, Edward Road, Balsall Heath, Birmingham.

Accompanist (lady) would like to practise with singer or violinist. London, S.W. district preferred.—M. G. H., c/o *Musical Times*.

Gentleman pianist wishes to meet three or four stringed instrumentalists with view to mutual practice of advanced chamber music.—L. R. A. M., c/o *Musical Times*.

'Cellist and viola players are invited to join a musical party (voices and strings). Rehearsal, Thursdays, 7-9, Central London.—Apply, 'ENTRE NOUS,' 43, Great Russell Street, W.C. 1.

Soprano and tenor required for small party on quartet basis, with own orchestra. Practice room, New Oxford Street. Thursday evenings.—Write secretary, 12, Sandmere Road, S.W. 4.

Lady pianist would like to meet 'cellist and violinist for practice.—L. B. B., 24, Acol Road, West Hampstead, N.W. 6.

Amateur Orchestral Society in North London (Stoke Newington and Clapton) has vacancies for good instrumentalists. Second season commenced Monday, October 24.—Write for particulars to A. W. ROBINSON, 115, Brooke Road, N. 16.

Small amateur orchestra just forming requires services of male or female musicians—violinists, 'cellists, wood-wind, and reed players. Preferably resident in South West London.—Write or call, V. B., 34, Frances Street, Battersea, S.W. 11.

Experienced and enthusiastic string quartet losing its leader requires a first-class amateur violinist to act in that capacity. Practices weekly in North London.—'BEAUMARIS,' c/o *Musical Times*.

There are vacancies for good amateur instrumentalists of both sexes in the Wandsworth Technical Institute Orchestra, High Street, Wandsworth, S.W. 18. (Conductor, Mr. Claude Landi.) Rehearsals, Tuesdays, 8-9.30 p.m. No fees. Music provided.

Orchestra (Brixton Brotherhood). There are vacancies for all stringed instruments, and cornet, flute, clarinet, and oboe. Rehearsals on Thursday evenings at 8 o'clock, St. Matthew's Church School, Church Road, Brixton, commenced October 27.—Apply, E. G. MEDLEY, Free Press Office, Brixton Road, S.W.

Amateur solo violinists and amateur orchestras required to co-operate in musical recitals at St. John's, Clapham Rise, on the second Sunday evening in each month and on the last Monday evening of each winter month.—WALLACE G. BREACH, organist and choirmaster, 42, Honeybrook Road, S.W. 12.

[Will 'LENTON' kindly send us his address?—ED.]

Church and Organ Music

SALISBURY CATHEDRAL

A crowded congregation attended the eleventh Festival of the Cathedral choirs of Salisbury, Winchester, and Chichester, held on September 26, this being the revival of the Festival after the break caused by the war. Evensong was sung at 3, the music including Walmisley's Magnificat and Nunc Dimittis in D minor, S. S. Wesley's 'O Lord my God,' Greene's 'O clap your hands,' and Alcock's 'And I heard a great voice,' the fine anthem composed for the seven hundredth Anniversary of the founding of Salisbury Cathedral. Dr. F. J. Read played the introductory voluntary—Merkel's Andante in F—and the assistant-organists of the three Cathedrals also shared in the organ playing, Mr. Cuthbert Osmond (Salisbury) accompanying, Miss Hilda Bird (Winchester) playing Parry's 'Prelude on the Old 104th,' and Mr. P. G. Dore (Chichester) Lyon's Postlude in C sharp minor. Dr. W. G. Alcock conducted.

SOUTHWARK CATHEDRAL

As usual, a striking programme of Special Musical Services has been arranged for the present season: December 10, Brahms' 'Requiem'; December 31, Carols; February 5, Elgar's 'For the Fallen' and Dvorák's 'Stabat Mater'; February 11, Bach's 'God's time is the best,' Mozart's G minor Symphony and the 'Creation' (Part 1); April 1, the 'St. Matthew' Passion; April 20, Motets. All these services (at which the London Symphony Orchestra will assist) are on Saturday afternoons at 3, and no tickets are required.

At the annual meeting of Exeter and District Organists' Association, of which Dr. Ernest Bullock is president, on October 8, the Association found itself in a satisfactory financial condition. Mr. H. T. Gilberthorpe, hon. secretary, reported that forty-eight members were on the books. A useful lending library of two hundred works had been formed, under the care of Mr. Denis Read. It was decided to hold meetings from October to May at intervals of two months instead of monthly as previously. The first meeting for the season will take place on November 19, at Crediton, where at the invitation of the vicar, the Rev. H. Smith-Dorrien, and organist, Mr. C. G. Church, the members will inspect and hear the new Harrison organ which has been built there as a War Memorial at a cost of nearly £5,000.

The arrangements of the Bristol branch of the Church Music Society for 1921-22 are as follows: A lecture on 'The Music of the Church Services,' by Martin Shaw, on November 21; on January 5, a lecture on 'Some Mid-Victorian Writers of Church Music,' by Sir John McClure; a congregational practice on January 28; and a Hymn Festival on February 25, conducted by Mr. Geoffrey Shaw.

A series of recitals will be given at St. Clement Danes Church, on the Wednesdays in November, at 1.10 p.m., by the following blind organists, in the order named: Mr. H. V. Spanner, Mr. Sydney Jones, Mr. Sinclair Logan, the Rev. H. E. C. Lewis, and Mr. H. C. Warrilow. All hold the F.R.C.O. diploma, one is a Mus. Bac., two are L.R.A.M., and one A.R.C.M. Nothing could be more eloquent of disabilities overcome.

Congregational hymn practices have been started at Newcastle Cathedral, conducted by Mr. William Ellis. They have aroused much interest, and as a result some fine unison singing is anticipated. At the opening practice the Vicar of Newcastle, Canon Newsom, and the Bishop of Carlisle were present, and about two hundred people took part after Even-song in rehearsing some fine hymn-tunes.

Mr. Alex. McConachie gave a Bach recital at Christ Church, St. Kilda, Melbourne. The works performed were Toccata and Fugue in D minor, Andante from Violin Concerto in A minor (played by Mrs. Frederick Newton), Prelude in B minor, Aria 'My heart ever faithful' (Miss Violet Heath), Adagio (Toccata and Fugue in C), and Toccata in F.

At the Annual Convention of the Canadian College of Organists a special service was held, at which the anthems were Boyce's 'O where shall wisdom be found?' and Wesley's 'The Wilderness.' After the service an organ recital was given by Mr. H. A. Fricker, his programme including Bach's Prelude and Fugue in A minor, Jongen's Chant de Mai, and Healey Willan's Epilogue.

A new organ was opened at Low Fell Presbyterian Church on September 22, recitals being given by Mr. James M. Preston and Mr. A. Ernest Belmont. Mr. Preston's programme included Smart's Overture in D, Remigio Renzi's Toccata in E, Harvey Grace's Caprice, and Liszt's 'From Crag to Sea' March. Mr. Belmont played Bach's Toccata and Fugue in C, and Guilman's Funeral March and Hymn of Seraphs.

Marcel Dupré gave a recital on the famous Schultze organ at St. Mary's, Tyne Dock, on October 10, playing Bach's Toccata and Fugue in D minor, Gibbons' Voluntary in A minor, Franck's Pastorale, the *Scherzo* from Vierne's Second Symphony, and his own Prelude and Fugue in G minor, besides improvising. Mr. Arthur Laycock, cornet soloist of St. Hilda's Brass Band, played trumpet and cornet solos.

The opening recital at the dedication of a new organ, built by Messrs. Rushworth & Dreaper, at Mold Parish Church, was given by Dr. H. C. L. Stocks. Karg-Elert's Prelude on 'How brightly gleams,' Bach's Fugue in G minor, and Guilman's Prayer and Cradle Song were included in the programme.

Mr. Royle Shaw gave a lecture on 'Old English Church Music' at Sidmouth Parish Church on October 13, and on the preceding evening a congregational practice was held there, conducted by Major Trevilian.

Mr. Herbert Hodge will, according to his usual custom, play the test-pieces set by the Royal College of Organists for the January examinations at his organ recitals during November at St. Nicholas Cole Abbey.

The following obituary notice appeared in *The Times* on September 27. Goss.—At 23, Dorchester Road, Weymouth, Julia, third daughter of the late Sir John Goss, in her ninety-fourth year.

A lecture on 'Carols for all Seasons' by the Rev. G. R. Woodward, illustrated by a small choir under the direction of Mr. Alan May, will be given on November 12, at 3 p.m., at St. Mary Aldermary, Queen Victoria Street.

On October 8 the City Temple Choral Society sang 'Elijah' at the City Temple. Mr. Allan Brown conducted, and Mr. G. D. Cunningham was at the organ.

Mr. James M. Preston gave the opening recital on the new organ built by Messrs. Blackett & Howden, at St. Andrew's Presbyterian Church, Blackhill. Among the items on the programme were a Fugue by Reubke, Pierné's Serenade, and Guilman's Fantasia on two English Melodies.

The series of eight recitals just given at Glasgow Cathedral by Mr. Herbert Walton were attended by 13,618 people, hundreds being turned away on some occasions. The largest attendance was 3,088, and the average 1,702—a very remarkable record.

Mr. Herbert C. Morris, for over twenty years organist at St. David's Cathedral, South Wales, has been appointed to a similar position at Queen Street Congregational Church.

A very successful Hymn Festival was conducted by Mr. Martin Shaw at St. Werburgh's, Derby, on October 4, in which a large and enthusiastic congregation took part.

THE ORGAN

The second number of this new quarterly strikes us as being better than the first (good as that was), because the actual musical interest is greater. We hope the publishers will realise that, numerous as are the readers interested in the antiquarian and constructional side of the organ, there are even more interested in its repertory and technique. We regret that pressure on our space prevents us from detailed review of the October issue. We must be content with cordially commending it to our readers.

ORGAN RECITALS

Mr. J. A. Bellamy, Parish Church, Sidmouth (three recitals)—Capriccio alla Sonata, *Fumagalli*; 'Sursum Corda,' *Elgar*; Choral Prelude and Fugue on 'A strong-hold sure,' *Luther*; Toccata in G, *Dubois*; Sonata No. 2, *Mendelssohn*.

Miss Christina Chalmers, St. Clement Danes, Strand—Prelude and Fugue in D minor, *Bach*; Pièce Héroïque, *Franck*; Choral Preludes: 'Christe, Redemptor Omnium,' *Parry*; 'Martyrs,' *Harvey Grace*.

Mr. J. A. Meale, Central Hall, Westminster (six recitals)—Sonata No. 3, *Mendelssohn*; Fantasia and Fugue in G minor, *Bach*; Concerto No. 2, *Handel*; Theme with Variations, *Faulkes*; Fugue on a trumpet theme, *Krebs*; Final (Symphony No. 1), *Vierne*; Marche Triomphale, *Karg-Elert*.

Mr. C. H. Trevor, St. Paul's Cathedral, Calcutta (four recitals)—Chorale Study in D minor, *Karg-Elert*; Choral Prelude 'Come now, Saviour' and Fugue in the Dorian Mode, *Bach*; Entrée Pontificale, *Bossi*; Scherzoso, *Rheinberger*; Cradle Song, *Vierne*.

Mr. E. E. Vinnicombe, St. Peter's, Sudbury (two recitals)—Sonata No. 6, *Mendelssohn*; Toccata in A, *Bonnet*; Largo ('New World' Symphony).

Mr. H. A. Fricker, Metropolitan Church, Toronto (three recitals)—Sonata in D minor, *Rheinberger*; Toccata and Fugue in D minor, *Bach*; 'Finlandia'; Chorale No. 1, *Franck*.

Mr. R. W. Pringle, Hawarden Parish Church—Sonata No. 1 (two movements), *Mendelssohn*; March on a theme of Handel, *Guilmant*; 'Question,' *Wolstenholme*.

Mr. Hugh W. Wood, St. Paul's, Southport—Overture 'Ruy Blas'; Barcarolle, *Bennett*.

Mr. G. Virgil Dawson, Mount Zion Congregational Church, Sheffield—Funeral March and Hymn of Seraphs, *Guilmant*; Capriccio, *Faulkes*.

Mr. Fred Gostelow, Luton Parish Church—Overture in C minor, *Hollins*; Méditation-Élégie, *Borowski*; Toccata in F, *Bach*; Pastorale and Finale (Sonata No. 1), *Guilmant*.

Mr. J. A. Tatam, St. John's, Lowestoft—Fugue in F, *Bach*; 'Chant de Mai,' *Jongen*; Rhapsody No. 1, *Howells*; Fantaisie Pastorale, *de Severac*; Bridal March and Finale, *Parry*.

Mr. Herbert Walton, Glasgow Cathedral (two recitals)—Toccata and Fugue, *Parry*; Rhapsodic Variations, *Walton*; Sonata, *Karg-Elert*; Gavotte, *John Pulein*; Air with Variations, *Handel*; 'Finlandia'.

Mr. Leitch Owen, Edge Hill Parish Church, Liverpool—'Answer,' *Wolstenholme*; Prelude and Fugue in C minor, *Mendelssohn*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (eight recitals)—Toccata in E minor, *Tombelle*; Scherzo (Sonata No. 5), *Guilmant*; Fantasia in E minor, *Silas*; Fantasia and Fugue in G minor, Prelude and Fugue in B minor, and Toccata and Fugue in D minor, *Bach*; 'Legend,' *Harvey Grace*.

Mr. A. M. Gifford, St. Mary's, Old Hunstanton—Postlude, Berceuse, and March in E flat, *Guilmant*; Offertoire in E flat and Légende, *Salomé*.

Mr. C. E. Blyton Dobsen, High Pavement Chapel, Nottingham—Festive March, *Smart*; Prayer and Cradle Song, *Guilmant*; Concert Rondo, *Hollins*.

Mr. Thomas Grosch, Kentish Town Congregational Church—Prelude and Fugue in C minor, *Bach*; 'Visione,' *Rheinberger*; 'Pomp and Circumstance' No. 1.

Mr. Claude A. Forster, St. John's, Forfar—Chorale Preludes on 'Rockingham' and 'St. Ann's,' *Parry*; 'La Nuit,' *Karg-Elert*; Toccata (Symphony No. 5), *Widor*.

Mr. W. J. Lancaster, Bolton Parish Church—Air and Variations, *Hesse*; Fantasy—Prelude, *Macpherson*; Chorale Prelude, 'Jerusalem on High,' *Karg-Elert*; Sonata No. 4, *Mendelssohn*.

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (two recitals)—Fugue (Pastoral Sonata), *Rheinberger*; Passacaglia, *Cyril Scott*; Allegretto in B minor, *Lemare*. Dr. Louis A. Hamand, Malvern Priory Church—Finale from Sonata, *Reubke*; Larghetto with Variations, *S. S. Wesley*; Elegiac Romance, *Ireland*; Kieff Processional, *Moussorgsky*.

Mr. Harold M. Dawber, Bedford Wesleyan Church, Leigh—Idyll, *Alan Gray*; Introduction and Fugue, *Reubke*; Fugue in D, *Bach*; Légende, *Dawber*; 'Finlandia.'

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Pièce Héroïque, *Frank*; Fantaisie in E flat, *Saint-Saëns*; 'Sœur Monique,' *Comperin*; Epilogue, *Healey Willan*.

Mr. Wallace G. Breach, St. John the Evangelist, Clapham Rise—Madrigal, *Lemare*; Andantino in G minor, *Frank*; Triumphal March, *Alcock*.

Dr. R. Walker Robson, Christ Church, Crouch End (five recitals)—Introduction and Fugue (Sonata in B flat), *Rheinberger*; Légende, *Vierne*; Prelude in B minor, *Bach*; Maestoso, *MacDowell*; and a Beethoven programme. St. Lawrence Jewry—Introduction and Passacaglia, *Roger*; Carillon, *Vierne*; Prelude, Fugue, and Variation, *Frank*.

Mr. Stanley E. Lucas, Harecourt Congregational Church, Highbury—Prelude and Fugue in G, *Mendelssohn*; Fugue in E flat, *Bach*; Prelude and 'Angel's Farewell' ('Gerontius'), *Marche Héroïque, Saint-Saëns*.

Mr. Allan Brown, Crystal Palace (eight recitals)—Sonata Britannica (last movement), *Stanford*; Sonata in B flat, *Fantles*; Toccata in G, *Dubois*; Fugue, *Reubke*; Suite No. 1, *Borowski*; Prelude and Fugue in C minor and Prelude in E flat, *Bach*; Imperial March, *Elgar*.

Mr. Ezra Edson, Primitive Methodist Church, Westgate, Barnsley—Sonata da Camera, *Peace*; Intermezzo, *Hollins*; Réverie, *O. Mansfield*.

Mr. Bertram Hollins, Beckenham Congregational Church—Prelude and Fugue in D, *Bach*; Air with Variations, *Smart*; Fantaisie Rustique, *Wolstenholme*; Sonata in E flat, *Bach*; Toccata in F, *Widor*.

Mr. Julian Farmer, Andover Parish Church (two recitals)—Choral Song and Fugue, *Wesley*; Variations on an original Theme, *Stuart Archer*; Introduction and Fugue, *Reubke*; Dithyramb, *Harwood*; 'Finlandia.'

Mr. G. W. Harris Sellick, Macfarlane Memorial Church, Chorlton-cum-Hardy—Allegro Maestoso (Sonata No. 2), *Claussmann*; Madrigal, *Lemare*; Toccata and Fugue in D minor, *Bach*.

Mr. G. Bernard Gilbert, Town Hall, Stratford—Sonata No. 3, *Mendelssohn*; Sketches in D flat and F minor, *Schumann*; Fugue in E flat, *Bach*; Solemn Processional March, *C. J. B. Meacham*, (Songs by Miss Edith Barnett and Mr. Arthur Frith.)

Mr. G. McNaughton Harvey, Holy Trinity, Tulsa Hill—Preludes in C, *Bairstow*; Réverie, *Edward Watson*; Epilogue, *Wolstenholme*; Chorale Prelude, 'By the Waters of Babylon,' *Bach*; Pæan, *Harwood*.

Mr. H. C. Warrilow, National Institute for the Blind—Con spirito in D, *Smart*; Andantino in G minor, *Frank*; Fugue in D, *Bach*; Andantino in G minor, *Wolstenholme*; Overture in C minor, *Hollins*.

Mr. Fred W. Gerrett, Southgate Parish Church—Overture in C, *Fricker*; Caprice, *Guilmant*; Chorale No. 3, *Frank*; Finale from Op. 52, *Schumann*.

APPOINTMENTS

Mr. Claude Hughes, organist and choirmaster, Pro-Cathedral, Calgary, Alberta, Canada.

Mr. Stanley E. Lucas, organist, Harecourt Congregational Church, Highbury.

Mr. Frank H. Mather, organist and choirmaster, St. George's, Passaic, New Jersey, U.S.A.

Mr. Ivor Richards, organist and choirmaster, Finchley Parish Church.

Mr. Arthur W. Robinson, organist and choirmaster, St. Cyprian's, Regent's Park.

Mr. John Rodgers, organist and choirmaster, St. Saviour's, Denmark Park.

Letters to the Editor

THE STUDY OF CHURCH MUSIC

SIR,—Your review of my article on the above in the new edition of the 'Dictionary of Organists' needs reply.

(1) In the quoted paragraph 'Plainsong was the outcome of a primitive era'—as expressed—'before the sense of key or tonality had developed,' my intention was to draw attention especially to the primitive sense of key. One does not dispute the presence of beautiful melody, nor that there are beautiful melodies also to the Sequences, Intros, &c. My own experience of these dates from the Plainsong Festival held in St. Paul's Cathedral in 1884, thirty-seven years ago, so that I am no novice in this matter.

(2) As to the accompaniment of the Responses in the Church of England services, your reviewer says, 'Mr. Westerby thinks the Responses should always be accompanied lest the choir form the habit of losing pitch.' My point is not that of the choir, but of the congregation. The Responses are the property of the congregation, and I pointed out in the article the 'inevitable result' of the 'lack of support for the congregation,' and as, I say, 'surely the first thing should be the encouragement and support of the congregation to sing their own responses promptly, up to pitch, and in time.' As to the singing in tune of unaccompanied choirs, my thirty-five years' experience as a choir-master goes to prove that it is a rare feature of even the very best choirs. Your reviewer says 'should not it [the choir] develop the habit of singing in tune.' Certainly, if the material will permit, the ideal should be aimed at, but all the same it is one rarely attained, as any series of tests would show. A single choir boy, who has a slight cold, or who has got up late, is sufficient to pull down a whole choir. Unaccompanied singing in tune I look on not as a 'habit' but as an ideal dependent on physical conditions. And if a trained choir singing unaccompanied may easily lose pitch, what about the mixed, untrained congregation. As one who has frequently sat in the congregation I have felt the want of organ support. Most organists seem to think only of the choir, and the support given by the choir to the congregation from an east end position is very slight.

(3) I regret I did not verify the quotation as to the 'enormous amount of Welsh secular folk-song' present in the English Hymnal. I was on holiday when I wrote the article, away from books of reference. If the word Welsh is omitted the opinion quoted is not far out. Personally, I do not think that folk-song is in place in a hymn-book, as I put it, 'It is not always easy to get away from the secularity of folk-song.'

(4) It is not correct to speak of my 'obvious antagonism to such revivals as those of plainsong and descant,' which I am said to 'scorn as medievalism.' My standpoint is as stated, 'We should test and try and eschew the rest.' Personally, I object to the idea of the High Church Party

that all that is mediæval in Church music (as in ritual) is the correct thing. You mention that I say 'handsomely,' that there are 'fine melodies in plainsong'—on the other hand, there is of course, a good deal of the era of plainsong that is only fit for the waste-paper basket—as of the Church music of to-day. The revival of descant is much to be desired for men communities, but it is impractical, and, as I repeat, for mixed congregations it is 'a vain attempt to put back the clock.' It is frequently difficult to get congregations to take their own part, and refrain from listening to the choir. The introduction of descant makes it still more difficult to prevent them from listening. We ought to transfer the interest from the choir to the congregation, not *vice versa*.

(5) I still think that the chief point against the use of the *a cappella* or Palestrina school of compositions, is its non-interpretative, non-emotional nature. Music that does not stir the emotions is valueless. I have already written elsewhere welcoming the unearthing of the treasures of the old Tudor Church compositions, but that does not mean we should not use intelligent discrimination. Make the ideal a lofty one, as well as practical, test and try, and there will be less disappointment.—Yours, &c.,

HERBERT WESTERBY.

Bexley Road, Erith.

October 7, 1921.

SUMMER SCHOOL OF CHURCH MUSIC

SIR,—I notice one omission in the report of the proceedings, and that is the reference to any discussion on the rendering of hymn tunes. It is not an exaggeration to say that in not one church out of twenty is any serious attempt made to sing the hymns with reasonable intelligence and musical expression. As a rule, there is an entire lack of phrasing, and the words are often burlesqued. In fact, the practice of hymns is despised by the ordinary choir and choirmaster.

A few months ago I was present at the evening service in a large parish church in Worcestershire. Capital organ, good choir, impressive anthem, and good sermon—and 'Lead, kindly light,' sung like a march, in double quick time, and with each and every chord accented.

I am not a professional musician, but I have the honour of being able to describe myself as—Yours, &c.,

MUS. BAC.

[We understand that hymn-singing was thoroughly dealt with at the Summer School by the conductors of the numerous practices—a method that, of course, made reporting impracticable.—ED., *M. T.*]

MR. WALTER DAMROSCH AND 'GROVELLING IN UGLINESS'

SIR,—The *New York Herald* of October 1 prints a called interview from London with Mr. Arthur Bliss regarding what purports to be an interview with me in *Musical America*, in which I am made to express very harsh criticisms on the modern English trend in composition.

It cannot be of any great importance to England what I or any other American musician may think of English composers; but as I have many dear and valued friends among them, it is of great importance to me not to be misrepresented or misunderstood.

Permit me to state, therefore, that in my interview I referred to a certain musical current which is now common to all Europe, and which manifests itself in France, Italy, and Germany, just as much as it does in England. America does not largely figure in this, as we cannot as yet lay claim to a national music, even though we already have a small handful of highly-talented American composers.

At the banquet given by the British Music Society last summer, I expressed myself very freely on this subject, but at the same time endeavoured to pay proper tribute to the marvellous results which Great Britain has achieved in music. I mentioned especially not only your great Edward Elgar and Vaughan Williams, but several of the younger men whose work we are watching over here with great interest, and I laid special stress on the fact that thirty years ago not only the conductors, but a great part of the orchestras of London were foreigners, and that since the advent of Sir Henry Wood, English conductors rank with

the best in the musical world, and English orchestras, thanks to such schools of music as the Royal College of Music, are composed almost entirely of native-born composers.

Mr. Arthur Bliss wonders why I still place Beethoven and Brahms on my symphony programmes. I have not yet lost my admiration for these masters, and to judge from the acclaim which your public still gives them, I fancy that there must be many in England who feel as I do.

I have never heard any of the compositions of Mr. Bliss, and therefore do not know whether I should class him as a disciple of that 'ugliness in music' which some of the younger school seem to worship.—Yours, &c.,

October 4, 1921.

WALTER DAMROSCH.

THE OPERAS OF BALFE

SIR,—Your Paris correspondent, Mr. George Cecil, reminds our Parisian friends that 'The Bohemian Girl' was once all the rage at Paris. He might also account it unto Balfé for righteousness that he wrote two operas for the Opéra-Comique, namely, 'Le Pinto d'Amour,' in 1843, and 'Les Quatre Fils Aymon' in the following year. Both these works contain some charming music, and both were eminently successful. And in 1845 his 'L'Etoile de Seville' was given for twenty successive nights at the Grand Opéra at Paris.

Apropos of Balfé, it is unfortunate that this genial composer should survive to-day by only one opera—and that not by any means his best work. I am not one of those superior persons who cannot understand the popularity of 'The Bohemian Girl,' nor am I by any means insensible to its charms, but I have sufficient appreciation of Balfé's genius to realise that he wrote many better operas, and it is by these that he should be known to-day.

Perhaps when the long looked for 'national opera' is established its musical directors will remember that the hand which wrote 'The Bohemian Girl' also created 'The Siege of Rochelle,' 'The Bondman,' 'The Painter of Antwerp,' 'The Puritan's Daughter,' and 'The Talisman'—all works of rare charm and high merit. I would venture to say that these works, old-fashioned though they be, contain far more real music and are capable of giving far greater pleasure than all the 'Chouts' and 'Routs' in existence.—Yours, &c.,

W. BARLOW.

Sandwich.

October 4, 1921.

'THE IMPORTANCE OF CORRECT PLACING OF THE VOICE'

SIR,—I am obliged to Mr. Charles Tree for the information he has volunteered to give me concerning himself.

Although that 'young gentleman what has been singing' to the British public for the past thirty years' appears desirous of overlooking the fact, my two letters which you have been good enough to publish have dealt with the 'Importance of the correct placing of the voice.' I have no controversy with Mr. Charles Tree the singer; it is when he poses as a teacher of voice training that I disagree with him. In his replies to my letters, instead of treating the question at issue seriously, he goes off at a tangent and tries to save his face by indulging in more or less flippant banter, which leaves the subject discussed exactly where it was. That method of controversy is insufficient to annihilate the classical method which I favour.

It is my settled opinion that although people may talk, and even write profusely, about vocal methods and their application, no serious practical results can be obtained from that method of instruction. It is all nothing more than *camouflage*—interesting, it may be, theoretically, but the real work is done by the teacher with the individual pupil. The brain is capable of grasping any method intelligently described, but it cannot always communicate the knowledge acquired to the voice. Grave harm can be done in the process of making that attempt, because one may imagine a tone to be correctly produced when such is not the case. Holding that view I do not propose to accept Mr. Tree's invitation to lecture in public, and I shall only sing when it suits me to do so. Let me assure Mr. Tree that I in no sense resemble a bolt from the blue, and if he

has an ardent desire to know who and what I am, there is another simple way of finding out. Since he is such a busy man, in order to save him the trouble of searching for me, I shall date this letter from my private address.

The publication by you, Sir, of my letters has brought me much encouraging correspondence from various parts of this country, and even beyond its shores. Many vocalists have asked me to hear them with a view to appraising their voice and method. My inquiries have elicited information, proving beyond the possibility of doubt that great numbers of promising young voices are being trained, both in the metropolis and the provinces, by people who have not the remotest conception of what voice training means and involves. It no more follows that a mere instrumentalist can train the voice properly, than that a famous boat-builder can build battleships equally well. This appalling state of affairs ought to be dealt with energetically by those who are concerned for the future of our vocal art. Personally, I can see no effective remedy other than making voice training a closed profession.—Yours, &c., A. KEAY.

2, Gledstanes Road, W. 14.

October 3, 1921.

[This correspondence must now cease.—ED., *M.T.*]

GRAMOPHONE RECORDS

SIR,—With reference to the letter in the October number from your correspondent Mr. N. Schuster, on the subject of what he calls 'potted' versions of recorded music, this is a grievance I am glad to see ventilated, especially in your columns.

Mr. Schuster mentions the Overture to 'A Midsummer Night's Dream' as an example of this, but there are other glaring instances of such condensation, which, although not perhaps so prevalent at the present day, is still practised in some quarters. For instance, take the Overture to 'Oberon,' the second Hungarian Rhapsody, Elgar's 'Cockaigne,' and, above all, the Overture to 'Egmont' (this latter, by the way, commences somewhere about the middle of the actual composition in the record I have in view, which perhaps your correspondent is familiar with). Recordings do exist of the above subjects given in a fuller manner, but the tendency to 'cut' and compress is nevertheless present all the time, and there does not appear to me to be any necessity for obsolete versions that in many cases are absolute travesties, to be still on the market.

I have not ventured so far as to discuss the vocal or instrumental branches, where the evil is not quite so apparent, although many of the operatic excerpts are often very curiously arranged if they are not mutilated, but here no doubt the voice is the thing, the vehicle being of secondary importance. Instrumental items may be made comparatively satisfying, but to a large extent only by selection, and not always judicious at that, and many of the longer works have until recently been left untouched, perhaps we may say mercifully so, in that they have so far escaped the fate of orchestral works. In the field of chamber music proper the case is no better. The recording of works of this nature in a serious manner dates from a somewhat later period, and in spite of the excellence of a good deal of music rendered in this form, what might be termed the experimental stage does not seem to have been entirely left behind.

It is true that several of Beethoven's Quartets are available, but in what a shortened form! Other composers of course, suffer in like manner, as Mr. Schuster suggests of Mozart, not only in their instrumental, but in their orchestral works, such as we have had under review, and this will be their fate for some time to come, unless the recording of their music is considered a duty, and not left to individual taste or idiosyncrasy, nor the advertising of a particular make of record. Instead, it is not uncommon to find only isolated movements, giving the impression, however unintentional, that the complete work was not worth hearing; but if, in many cases, time-hallowed compositions are to be attempted at all, it is futile to make the interpreters, however well known, responsible for snippets.

Your correspondent has something to say on the subject of larger discs.

The time when discs of an increased area may be expected, may not be far distant—we have already had

20-in. Pathé's—but to make them a commercial proposition the existing methods of manufacture would have to be totally revolutionised, and this would include not only the recording processes, but machines, and the method of playing them. Until that day dawns, the present strait and narrow way can only be made more pleasant and profitable for intelligent gramophone users, by their own efforts, and a little more imagination and musicianship on the part of recording companies.

It is only fair here to note the vast strides the art has made, but, to sum up, surely we need not at this time of day be condemned to half-hour works on three minute records?—Yours, &c.,

I. F. D. HOWARTH.

22, South Island Place, Brixton, S.W. 9.

October 9, 1921.

'WOULD YOU LIKE THE POST?'

SIR,—In an issue of the *Daily Graphic* last month, there appeared (under the heading of 'Would you like the position?') a would-be sarcastic comment on an advertisement inserted in the public press by the Medical Superintendent of the Worcestershire Mental Hospital, Bromsgrove.

The advertisement was for 'Organist and Pianist (male or female), the successful candidate being required to undertake the duties of nurse.' The *Daily Graphic* wit adds the following comment, 'I hope it is not suggested that a lunatic should act as organ-blower.' I have held a similar post (combining also the duties of choir-trainer with those of organist) for many years, and am therefore competent to speak.

As to the organist's work, at my present post there is music at the daily services, full choral service on Sundays and Festivals, sacred concerts, &c., and, though the choir is far from perfect, it is considered to be one of the best in the neighbourhood. The organ is now blown mechanically, but formerly it was not so, and then the blower was a patient (the wag's 'lunatic'). He was the best of blowers, and organists employing manual labour would appreciate such an one.

Music is considered beneficial for the mentally afflicted, and the pianist's duties are manifold, comprising concert work, dance music, &c., with and without orchestra. Overtime, in duty hours, can be filled up with nursing work, and the Physiological Certificate may thus be gained, with consequent pecuniary benefit to the recipient.

The advantages of the three-fold post are numerous, and the remuneration (a not unimportant matter in these difficult days) is over and above what many R.C.O. Fellows and Associates are able to obtain. I strongly advise organists to take such a post when it offers.—Yours, &c.,

A MEMBER OF THE ROYAL COLLEGE OF ORGANISTS.
Holloway Sanatorium, Virginia Water.

October 12, 1921.

ORCHESTRAL MUSIC IN EAST LONDON

Of all the recent efforts that have been made to 'decentralize' the music of London the boldest is the series of East End Symphony concerts of the British Symphony Orchestra with programmes of 'Queen's Hall' standard. These concerts are held at the People's Palace on Sunday afternoons (at 3.30), with Mr. Adrian C. Boult as conductor. Each programme contains a Symphony and a British work. The dates are October 16 and 30, November 13 and 27, December 11 and 18. The success of the opening concert was very encouraging. The hall was well filled—with room for more—and the audience appeared to take huge delight in the following programme:

'Brandenburg' Concerto No. 3, in G (for strings) *Bach*
'A Shropshire lad' *Butterworth*
Symphony No. 2, in D *Brahms*
'Francesca da Rimini' *Tchaikovsky*

Each number was preceded by a short and unacademic explanation by Mr. Boult—a feature that appeared to be much appreciated. Probably the news that the concert proved so acceptable (without a song from beginning to end) will have spread and provided a full hall for the second concert. Future programmes include Armstrong Gibbs' Ballet music, 'The Betrothal,' Elgar's Violin Concerto, Holst's 'Beni-Mora' Suite, Strauss' 'Don Quixote,' Bliss' 'Mélée Fantastique,' and Elgar's second Symphony.

Sharps and Flats

Charlie Chaplin . . . is an accomplished musician.—*Sir Gilbert Parker.*

Contrary to what some people think, I have no desire to discourage the young composer from composing. On the contrary, I have always encouraged him to compose profusely, feeling sure that he will be better when he gets it out of his system.—*Ernest Newman.*

. . . Almost every musical paper is so devilish dull.—*Ernest Bryson.*

To read Mr. Percy Scholes' leading article in the *Music Student* for October . . . one is left with the general impression that the *Music Student* thanks God it is not as those other musical journals, which are either ephemeral, or run as propaganda for publishing firms.—*Ursula Greville.*

Alone, among the chaos of English music, the ballad-monger is efficiently, even aggressively, organized . . . What chance, when it comes to a battle for popular favour, have the ragged levies of English composers against the trained army of Chappell and Boosey?—*Francis Toye.*

'I am very interested in your venture, and shall be delighted to let you have things.'—*Horace Shipp*, in a letter to the Editor of *Fanfare*.

'You should have no difficulty in eclipsing the current musical periodicals. I should consider myself most happy to be numbered among your contributors.'—*T. S. Eliot*, in another.

It is a convention, and a more than usually blind one, to regard opera as a barometer of the love of music in a nation. Philosophically considered, opera is the first step from absolute music in the direction of the 'movies.'—*Edwin Evans.*

When Philip Hale, of the *Boston Herald*, praises a pianist, you expect something good, but either the day when he praised Madeleine du Carp was one of his off days, or last Wednesday was one of hers.—*Percy A. Scholes.*

Obituary

We regret to record the following deaths:

ENGELBERT HUMPERDINCK, well known in England as the composer of 'Hänsel and Gretel' and the music to 'The Miracle.' Born in 1854, at Siegburg, he studied at first architecture, which later he relinquished for music, obtaining in a short time three scholarships, *i.e.*, the Mozart, Mendelssohn, and Meyerbeer prizes. Playfully he expressed his surprise that such a prize-crowned composer succeeded in becoming a tolerably respectable musician. He was intimately acquainted with Wagner, acting for many years as his copyist, and supervising the musical studies of Siegfried Wagner. His sister, Frau Adelheid Wette, wrote for a Christmas performance in her family a version of the Märchen 'Hänsel and Gretel,' to which uncle Engelbert furnished some music. Without thinking of a public performance he welded these fragments into an opera. Richard Strauss recognised in this work a reaction against the bloodthirsty realism of the Italians, and had it performed on December 23, 1893, at Weimar, with great success. The new opera gained at once all German and soon all foreign stages. Humperdinck's music is best described by the term 'amiable.' He avoided harshness of any kind. A master of orchestration, he wrote the best-sounding score of all modern composers, and he was a romanticist to his finger-tips. As in music, so he was in life—honest, straightforward. He had no enemies.

F. ERCKMANN.

KATHLEEN BRUCKSHAW (Mrs. Seymour Darlington), on October 10, well-known as a pianist of exceptional gifts. She studied at Weimar under Stavenhagen (a pupil of Liszt), and afterwards under Busoni. Her first appearances in London were immediately successful, and she was soon heard at important orchestral concerts in London and the Provinces. Miss Bruckshaw also had talents as a composer. In September, 1914, she played a Pianoforte Concerto of her own at Queen's Hall, under Sir Henry Wood.

H. A. J. CAMPBELL, for some years organist of St. Andrew's Church, Caversham, and formerly at Barnet Parish Church. A musician of varied talents, he had been musical director in London theatres, acted as conductor of the Marquess of Anglesey's private orchestra, and obtained

considerable vogue as a composer of choral music, dance music, and songs for children.

WILLIAM JOSIAH BISHOP, on September 27. Not a musician by profession, he took a leading part in the activities of the Sacred Harmonic Society at Exeter Hall, the Royal Choral Society, and—for more than forty years—the Handel Festival Choir.

'CREATIVE TECHNIQUE'

'Creative Technique—for Artists in general and Pianists in particular,' by George Woodhouse (Kegan Paul) is a volume of but slender bulk, but within its narrow limits of fifty-four pages will be found much that is helpful and stimulating and not a little that is provocative of discussion.

Mr. Woodhouse writes well, and expresses his views in no half-hearted fashion. In a Foreword he tells us that he has chosen the title 'Creative Technique'

. . . to define that quality of performance in which music is temperamentally interpreted, and to distinguish it from that more familiar form in which the creative faculties are dormant or lacking.' For obvious reasons [he continues], 'factors which create diversity of style find no place in systems which reduce technique to a method. In thus prescribing for the many, such systems in reality prescribe for none, at least they can never wholly fulfil the needs of the artist. . . . While this work is not intended as an indictment of the trend of modern teaching (for whatever the authority of our training, we are bound ultimately to accept the scientific principle), it is entirely another matter to accept as final a formula of touch, however derived, which excludes the vital factors of temperament and individuality.'

And again:

'The question of touch is not merely one of facility. Temperament imposes other factors. The human mechanism when directed by a creative impulse cannot finally be considered merely as a machine.'

In an interesting chapter tracing the evolution of pianoforte technique up to the present day we find some pungent remarks on 'the wave of rationalism' which has swept over the minds of theorists and created a revolution in pianoforte teaching: 'Old traditions were contemptuously denounced, and (in the light of pseudo-science) the romance with which the subject was formerly imbued vanished like mist before the morning sun.' In the author's opinion, 'Temperament, which was once kept aflame and developed in the musical atmosphere which permeated the older schools, now starves on a diet of theories and facts.' In addition to this a wholesale demand for these same theories and facts has now been created by certain examination authorities, and 'our young aspirants now talk and discuss their art in the terms of a new technology, which would be as wholly incomprehensible to a Paderewski or Busoni as it is to the lay mind.'

These few extracts sufficiently indicate Mr. Woodhouse's attitude towards the present-day 'rationalistic' methods. Although in subsequent chapters there is frequent tilting at the alleged inconsistencies of the 'rationalists,' it should be made clear that the author does not confine himself to mere criticism. In particular, in the chapters on Real Duration, Creative Imagination, Temperament, and Interpretation will be found much that may be read with interest and profit, even by those who may violently disagree with some of the writer's opinions. G. G.

ROYAL ACADEMY OF MUSIC

A course of three lectures given by Mr. J. B. McEwen, upon 'Sound-Waves,' were couched in such a manner as to avoid any disquisition on the mathematical side. The lecturer pointed out that every sound or combination of sounds is associated with a wave-motion which has a special form or character peculiar to this particular sound or combination. This wave-motion makes itself felt as a fluctuation of pressure transmitted from the sounding body to the ear by means of the air. By appropriate devices this wave-motion can be made to trace a curve, the form of which shows a strict correspondence to the sequence of pressure changes in the wave, and also the manner and rate

at which these develop. This pressure curve, again, by appropriate mechanical contrivance, can be made to reproduce the sound or combination of sounds of which it is the graphic record.

Practical illustration of the principles involved were afforded by the simple and compound pendulums suspended from the roof of the Duke's Hall; the polyphonic and wave syrens; and the 'ripple tank,' which exemplified the propagation and reflection of wave motion. A large number of micro-photographs of gramophone curves were shown on the screen; also some interesting figures drawn by Mr. F. Corder's Harmonigraph, exemplifying the combinations of various motions. A number of special records reproducing the characteristic tone-colours of the wind instruments of the orchestra were played on the Æolian-Vocalion.

A course of four lectures upon the 'History of Music' are being given on Wednesday afternoons. The first took place on October 19, when Dr. Shinn lectured upon Haydn and Mozart. After giving a brief sketch of the condition of instrumental music previous to the time of Haydn, and also some description of the social and political conditions of Germany and Austria in the 18th century, the lecturer passed in review the chief advances which had been made by these two composers in the domain of pure instrumental music and in the development of the orchestra. A selection of movements from quartets by Haydn and Mozart were played as illustrations. In the three following lectures the Principal will deal with the work of Beethoven.

TRINITY COLLEGE OF MUSIC, LONDON

October was a very busy and successful month at the College, for although the interior of the College buildings is being remodelled so as to provide among other things a new entrance hall, a grand staircase, and increased concert-room accommodation, the number of students again showed an increase. The fortnightly concerts which have been such an appreciated feature of the College life were resumed, and are still being given temporarily in the very fine board-room.

In the first week of the term the inaugural address was delivered by Mr. E. Stanley Roper, who dealt with the progress in the teaching of music since 1872—the date of the institution of the College. The address was followed by the distribution of diplomas, certificates, and prizes, and the presentation of the newly-elected eighteen scholars, including one who had been awarded a University degree Scholarship, at the end of which ceremony Sir Wilfred Collet, Governor of British Guiana, and a student of the College more than forty years ago, thanked the students for the musical programme by which they had contributed to the enjoyment of the company present.

The value of the scheme of lecture-classes instituted to meet the requirements of the Teachers' Registration Council—a scheme moreover approved by that Council—was again exemplified by its popularity.

The operatic class under the experienced conductorship of Mr. Cairns James has, in view of the return of the male students in sufficient numbers, once more been able to begin rehearsals of the Gilbert and Sullivan operas, and particularly of 'Iolanthe,' of which it is proposed to give a performance at a London theatre in the Summer Term.

In the other sphere of the College work, the activity of the month was equally promising. In such important towns as Manchester, Dundee, and Newcastle successful distributions of certificates gained under the College scheme of local examinations in music were attended by Sir Frederick Bridge, Dr. J. C. Bridge, Dr. C. W. Pearce, and other distinguished musicians whose interesting addresses on these occasions have been fully reported in the provincial press.

At the Carnegie Public Library, Seven Kings, the Ilford Urban District Council has arranged a series of lectures and chamber concerts. The Philharmonic String Quartet was announced for the opening ceremony on October 17; Miss Elsie Horne plays on November 14, and the Meredyll Pianoforte Quartet on December 12.

The prize of a thousand dollars offered by Mrs. Coolidge, an American lady, for the best Pianoforte Trio, has been won by Mr. H. Waldo Warner, out of sixty competitors.

CHORAL SOCIETY PROGRAMMES

In addition to the information given in our last issue and in our columns of provincial news this month, we have the following selected items to announce:

LONDON AND DISTRICT

The Alexandra Palace Choral and Orchestral Society, which opened its season at the Northern Polytechnic on October 15, with an excellent performance of 'The Golden Legend,' under Mr. Allen Gill, has Parry's 'Judith' in preparation for November 26. Later arrangements include 'The Dream of Gerontius' and the Mass in B minor, besides 'Elijah,' 'The Messiah,' and 'Hiawatha.'

The Bach Choir announces a Bach concert at Central Hall on December 14, when the programme will include the Cantatas 'Abide with us,' 'Jesus took to Him the Twelve,' and 'The Sages of Sheba.' At a second concert the works to be performed include Dvorák's 'Stabat Mater,' Holst's 'Hymns from the Rig Veda,' and Motets by Byrd and Child. Dr. Vaughan Williams is the conductor.

The programme of the London Choral Society (Mr. Arthur Fagge) includes 'King Olaf,' a new setting of 'Tam o' Shanter,' by J. St. A. Johnson, R. T. Woodman's 'Falmouth' (in a programme of unaccompanied works), and 'The Apostles.'

People's Palace Choral Society, conducted by Mr. Frank Idle, opens with 'The Redemption' on November 12. 'The Dream of Gerontius' follows on January 21.

South London Choral Association (Mr. Leonard C. Venables) will select a programme from the following: Cowen's 'Sleeping Beauty,' Parry's 'Ode on St. Cecilia's Day,' Fletcher's 'The Deacon's Masterpiece,' Coward's 'Gareth and Linet,' Dunhill's 'Tubal Cain,' and Coleridge-Taylor's 'Hiawatha.'

Dulwich Philharmonic Society (Mr. Martin Kingslake) gives 'The Dream of Gerontius' on December 17; and later in the season 'The Martyr of Antioch' and 'The Redemption.'

The Croydon Philharmonic Society under Mr. Alan J. Kirby, and the Croydon Symphony Orchestra under Mr. W. H. Reed, announce four attractive subscription concerts. The choral works included are 'King Olaf,' 'The Pied Piper of Hamelin,' 'From the Bavarian Highlands,' and Brahms' 'Alto Rhapsody.'

Central Croydon Choral Society has chosen 'The Golden Legend,' 'The Mystic Trumpeter,' and the 'Bon-bon Suite.'

There will be performances of 'King Olaf' and Dvorák's 'Stabat Mater' by Bromley Choral Society (Mr. Frederic Fertil); 'Athalie' and Cowen's 'The Rose Maiden' by Finchley Musical Society (Mr. Ivor Richards); 'Acis and Galatea,' 'Blest Pair of Sirens,' and a selection from 'The Mastersingers' by Harrow and Greenhill Choral Society (Mr. F. W. Belchamber); 'King Olaf' by Hither Green Choral and Orchestral Society; Bridge's 'Cradle of Christ' by Loughton Choral Society and Orchestra (Mr. Henry Riding); Gluck's 'Orpheus' and Stanford's 'Phaëdra' by Mansfield House Choral Society (Mr. C. E. Coward); Cowen's 'St. John's Eve' by Seven Kings Choral Society (Mr. E. E. Wilson); 'The Dream of Gerontius' and the 'St. Matthew' Passion by Teddington Philharmonic Society (Mr. W. Ratcliffe); Cowen's 'John Gilpin' by West London Choral Union (Mr. W. T. Oke); Cowen's 'The Rose Maiden' by Wimbledon Choral Society (Mr. Kenneth A. Brown); and Purcell's 'Fairy Queen' by Woodside Choral Society.

PROVINCIAL

The Avonmouth and Shirehampton Choral Society has an interesting programme for November 23. Dr. Vaughan Williams is to conduct his 'Toward the Unknown Region,' 'Five Mystical Songs,' and 'Five Folk-songs.' For the Society's second concert Mr. P. Napier Miles promises Madrigals from the Fellowes edition.

Maclean's 'The Annunciation' is to be performed by Bolton Choral Union, under Mr. Thomas Booth, on February 1.

Richmond (Yorks) Choral Society, of which Mr. Arthur Fountain is conductor, has chosen Elgar's 'The Music-Makers' and Brahms' 'Song of Destiny' for performance this season.

Chesterfield and District Musical Union will give 'The Dream of Gerontius' under Dr. J. Frederic Staton.

Hamilton Harty's 'The Mystic Trumpeter' is to be given on December 8 by the Kidderminster Choral Society, under Mr. J. Irving Glover.

The programme of Lochgelly Choral Union for the season includes Hamish MacCunn's 'Bonny Kilmeny.'

Long Eaton Choral Society has chosen Elgar's 'The Spirit of England' and Parry's 'The Pied Piper of Hamelin' for its second concert.

The choral works to be given by North Staffs District Choral Society, under Mr. John James, include 'King Olaf' and the Mass in B minor.

Norwich Philharmonic Society offers symphony concerts and a chamber music recital, as well as choral works. The latter (to be conducted by Dr. Frank Bates) include 'King Olaf,' the Mass in B minor, and Christmas Carols.

Mr. Gustav Holst's Choral Society and Orchestra at University College, Reading, has in hand the Missa Brevis in A of Bach, Vaughan Williams' 'Mannin Veen,' and three Folk-song settings by W. G. Whittaker.

'The Dream of Gerontius' and 'Acis and Galatea' will be given by the Stockport Vocal Union under Dr. T. Keighley.

Wolverhampton Musical Society, under Mr. Joseph Lewis, promises the first performance of 'The Forsaken Merman,' an unaccompanied twelve-part work by Graham Godfrey.

Windsor and Eton Choral Society, conducted by Mr. B. C. S. Everitt, has chosen Brahms' 'Requiem' and 'The Dream of Gerontius.'

The Grulle-Allès Choral and Orchestral Association, Guernsey, conducted by Mr. John Davil, is performing 'The Revenge' and 'The Wedding of Shon Maclean.'

Two existing choral societies in Jersey have amalgamated to form the Jersey Philharmonic Society, under the conductorship of Mr. John Hubert.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BIRMINGHAM

Judging by the number of concerts that have been announced, the autumn musical season, which began in October, is likely to break all records. Now that so many foreign artists visit these shores we shall of course hear all the great violinists, pianists, and vocalists of big repute. Unfortunately we at Birmingham cannot rely on a moving population like those of Manchester and Liverpool, and concerts are therefore restricted to the patronage of more or less the same clientèle. Thus the speculative risk is perhaps greater than in other cities.

On October 1 the Midland Musical Society inaugurated at the Town Hall its series of choral concerts with a popular performance of 'The Messiah,' conducted by Mr. John Tyler in the absence of Mr. Cotton. The principal vocalists were Madame Laura Taylor, Miss Alice Vaughan, Mr. Charles Hill, and Mr. James Howell.

Mr. Sidney Stoddard has again arranged for a season of Sunday concerts in aid of the National Institute for the Blind, the first of which was held at the Town Hall on Sunday evening, October 2. The programme was again framed on the popular lines of a ballad concert, interspersed with violin and pianoforte solos. The vocalists were Miss Winifred Lawson, Miss Gladys Bythway, and Mr. Arthur Jordan, with Mr. Arthur Ralph (pianoforte), Miss Marjorie Asbury (violin), and Mr. Michael Mullinar (accompanist).

Madame Tetrazzini was naturally the great attraction at the first 'international celebrity' concert of the season, given at the Town Hall on September 28. With her were associated the tenor Bielina, the baritone Dinah Gilly, and the clever young Serbian violinist, Bratza. The accompanist was Mr. Ivor Newton.

Mr. Norman Wilks, a pianist new to Birmingham, gave a pianoforte recital at the Midland Institute on September 28. A performer of undoubted ability and interpretative gifts, Mr. Wilks did not draw such an audience as he deserved. Strange to say, when Paderewski first gave a pianoforte recital here at the Masonic Hall, he had to play to empty

benches. But when next he came to the Town Hall the place was packed.

Chaliapin paid a special visit to this city, and gave a concert in the Town Hall on October 3, in aid of the Russian Famine Relief Fund. He was supported by Pouishnov, Bratza, and M. Rabinovitch (accompanist). To hear the distinguished Russian singer of operatic fame was in itself a pure musical treat, for in him it was at once felt that a noble artist stood before us. Russia is the land of remarkable bass singers. The older music-lovers at Birmingham will never forget when the Russian Opera Company visited us in 1886, for the wonderful chorus in Glinka's 'Life for the Czar' was then a revelation.

The City of Birmingham Choir has now become an established musical organization. At a meeting of the choir, Prof. Granville Bantock was unanimously elected first president. Congratulating the Society upon the happy auguries attendant upon the opening season, he said he had heard part of the rehearsal, and was struck with the fine body of fresh young voices. He prophesied great things for their future. This Society is intimately associated with its sister body, the City of Birmingham Orchestra, Mr. Appleby Matthews being the general director of both organizations. Mr. Joseph Lewis was unanimously elected chorus master.

Mr. David Finney, a talented violinist, gave a violin recital at the Midland Institute on October 6, assisted by Miss Mary Wilkins (pianoforte). The vocalist was Miss May Burke.

The first of the Wednesday evening symphony concerts arranged for this season was given at the Town Hall on October 5, by the City of Birmingham Orchestra, under Mr. Appleby Matthews. There was a fairly large audience present, but these concerts need larger support if they are to pay their way. The programme was made up of César Franck's Symphony in D minor, Liszt's symphonic poem 'Les Préludes,' Smetana's 'Bartered Bride' Overture, and Chabrier's Rhapsodie 'España,' all well-known pieces. The performance on the whole spoke well for the future, and Mr. Appleby Matthews certainly showed uncommon skill and musicianship in directing his seventy instrumentalists. Effective interpretations were given of both the symphony and the symphonic poem. The orchestra is evidently anxious to make a name, and with adequate rehearsals we expect by the end of the season to hear really first-class performances. The vocalist was Miss Hilda Blake, who sang well in Liszt's 'Loreley' and a Mozart Aria.

Mr. Appleby Matthews' Sunday concerts at the Grand Theatre, where smoking is permitted, gradually improve in attendance, and artistically the orchestra shows progress at each hearing; but, as already stated, the strings need strengthening in order to make a proper balance. These concerts are certainly an educational factor of which the fullest advantage should be taken by citizens of this great city.

BOURNEMOUTH

On October 6 the inaugural symphony concert of the twenty-seventh series was given at the Winter Gardens, Mr. Dan Godfrey conducting.

A very fine beginning of the season was made with a programme that held much of interest to meet the varied tastes of the town's music-lovers. Granville Bantock's 'Hebridean' Symphony had been heard here once previously, as it was played last season with the composer conducting. Mr. Godfrey's reading did not differ materially from that of the composer, although the former was inclined slightly to moderate the almost excessive violence of the battle section. It is a formidable work from the executive standpoint, but both Mr. Godfrey and the orchestra came through the ordeal with immense credit. There are inequalities in the music, the opening section leaving the strongest impression upon a second hearing. A first performance here of George Butterworth's two English Idylls emphasised the opinion, formed upon an earlier acquaintance with the composer's beautiful 'Shropshire Lad' Rhapsody, that British art lost a poetical exponent when this musician was struck down in the war. Rimsky-Korsakov's Overture to 'Ivan the Terrible'—another novelty—was an appropriate prelude to the proceedings, albeit its orchestral brilliance is used as a cloak for some

rather superficial ideas. In place of Mr. Anderson Tyrer, who was prevented from playing the Schumann Concerto owing to a sprained wrist, Miss Dorothea Vincent was the soloist of the occasion, her choice being Beethoven's Piano Concerto in C minor. Her playing proved exceedingly neat and expressive, and although her tone was a trifle thin, she managed to present this fine work with a considerable amount of insight into its requirements.

BRISTOL

'The Beggar's Opera' at the Prince's Theatre pleased many hearers. It was staged and performed very cleverly. M. Kubelik appeared on October 3 at the opening concert of an 'international celebrity' series. Varied opinions were expressed on his playing, which some musicians found wanting in expression and tone in Tchaikovsky's Concerto in D (given with pianoforte accompaniment). Some smaller pieces were played with better grace and more feeling, although throughout the evening the tone of his violin seemed to lack richness. Mr. Percy Kahn drew warm praise from those who understand the art there is in accompanying at the pianoforte. Miss Leila Megane, with her dramatic singing, was the real success of the evening.

The Carl Rosa opera fortnight at the Prince's Theatre has been well attended. Miss Eva Turner, a Bristolian, was very successful as Elizabeth, Butterfly, and Musetta. The Company opened with a splendid presentation of 'Tannhäuser.' There were special casts for several of the operas, including Miss Nina Dale as Santuzza, Miss Dora Gibson as Aida, and Miss Hope Laurin as Sieglinde.

The great day of the month was Saturday, October 8, when Mr. Albert Coates, the London Symphony Orchestra, with M. Rosing and Signor Ticiatti, opened the season's subscription series. There was a fine attendance in the evening, but it might have been better in the afternoon. Scriabin's 'Poem of Ecstasy' in the evening was the event of the hour, and discussion raged hot and strong over it. Wisely, Mr. Coates' programme gave examples to please both camps. Beethoven's Symphony No. 7 and third Piano Concerto (with Signor Ticiatti as soloist), and Brahms' second Symphony, adequately balanced Scriabin and Strauss' 'Don Juan.' As to the 'Poem of Ecstasy,' some damned it eternally as horrible, others would like to hear it again for better comprehension. M. Rosing was out of voice through indisposition, but showed no failing in dramatic power.

CHATHAM

The first concert of the winter season was held at Chatham Town Hall on October 12. It inaugurated a series of six which are to bring Cortôt, Siloti, Thibaud, Anne Thursfield, John Coates, Granville Bantock, and other well-known artists to the district. Of the four concert-givers on October 12—Rosina Buckman, Angelo Rosselli, Adila Fachiri, and Jascha Spivakovsky—the last-named was especially successful.

Rochester Choral Society has started its rehearsals, the two chief items in its first programme being 'Hiawatha's Wedding-Feast' and Beethoven's ninth Symphony, given in conjunction with the London Symphony Orchestra. The Society performed the 'Hiawatha' music when Coleridge-Taylor was its conductor, about fifteen years ago. Rochester Symphony Orchestra has an increase in membership this season. The members have begun weekly practices of Dvorák's Symphony, 'From the New World.' The only outstanding performance of the month is the Festival arranged by the local Free Church Choirs' Association for October 26.

CORNWALL

Mr. H. S. Middleton, the young organist of Truro Cathedral, full of enthusiasm, has appealed to young men to take part in the musical life of the district by joining the Musical Association. This choir has 'The Messiah' and Brahms' 'Requiem' in rehearsal. Mr. W. J. Bayley, of Penzance, is energetically advocating the founding of a school of music in this town, and we hope his scheme will have practical support. A choir of fishermen assembled at Penzance for an occasional purpose last December has now been formed into a permanent body of over a hundred voices.

On September 27 a contest for brass bands of the third section was held at Crowlas, Mr. Edwin Williams (Camborne) adjudicating. The test-piece was a Fantasia, 'The Maid of Orleans' (Laurent), and first place was won by Fraddon. As the result of the event a new band has been formed at Ludgvan, under the direction of Mr. R. T. Williams.

COVENTRY AND DISTRICT

Apart from two chamber concerts given by local instrumentalists at the Coventry and Warwickshire Society of Artists' annual exhibition in the Corn Exchange, the Rover Orchestra, under the conductorship of Mr. J. Clarke, may be said to have inaugurated the serious music of the season. At Albany Road Hall, on September 23, this organization, the strings in which have been considerably augmented, presented with distinction a programme which included movements from Beethoven's C minor Symphony. The interpretation of every item reflected credit on the performers, all of whom are amateurs and most of whom are local.

A short season of opera in English by the Royal Carl Rosa Opera Company attracted large audiences to the Empire Theatre, Coventry, during the week commencing October 3. 'La Bohème,' a work little heard locally, figured in a repertoire which was otherwise of a conventional order.

Leamington Orchestral Society at its recent annual meeting announced its intention of giving two concerts during the present winter, one in November, the other in the New Year.

DEVON

Mr. Moiseiwitsch at Torquay, on September 15, after playing Beethoven's Sonata in C sharp minor, introduced several pieces of modern pianoforte music not before heard in Devon. An Étude (in F sharp) by Stravinsky was followed by the 'Awakening' nature poem of Eugène Goossens, one of three dedicated to the pianist, and at the close of the programme came Palmgren's beautiful 'The Swan.' A Chopin group was followed by the seldom-heard 'Mephisto' waltzes of Liszt.

The Plymouth Corporation concerts opened on October 1, when Miss Gladys Harris (a Cornish contralto), Mr. Seymour Dosser (tenor), and Miss Irene Buckingham (violin) provided the programme, with the borough organist at the organ.

The Royal Carl Rosa Opera Company gave a week's repertoire performances at Torquay during the week beginning September 26, and during the next week at Plymouth. Taking advantage of this, Mr. Glover opened a new series of Sunday concerts at Plymouth on October 2, engaging several of the operatic artists—Miss Kate Campion, Miss Constance Willis, Mr. Gerald O'Brien, and Mr. Appleton Morris, with Madame Turato as violinist and Madame Culp at the pianoforte.

Yet another Choral Society has been formed at Plymouth, where already there would seem to be sufficient choral organizations. It is a pity that these cannot amalgamate to form a picked choir, and lead the way in the West in choral music. The latest Society is organized by Mr. Percy E. Butchers, who has for some years trained a choir of female voices to a good standard. His intention is to secure two hundred voices for performances of 'The Redemption.' Mr. Butchers is organist and choirmaster of Muley Baptist Church. Most of the choral societies are now getting into working order again. Exmouth (Mr. Raymond Wilmot), which closed last season with a deficit, has decided to perform 'The Creation' in the autumn, with a view to recuperating. Exeter Oratorio Society is under reorganization, and has not yet fixed its programme. Mr. Denis Read, recently appointed organist of St. Edmund's Church, Exeter, one of the ancient churches still standing 'on the wall,' is organizing a series of sacred concerts in which, as yet, the choir has not participated, though it is desirable that it should do so.

Barnstaple Musical Society (Dr. H. J. Edwards, conductor), with another unfortunate but not rare experience of an adverse balance, will confine its attention before

Christmas to part-songs and choruses, which will be performed early in December.

Exeter Chamber Music Club (initiated by Dr. Ernest Bullock) starts the new season very vigorously with a large influx of new members, the total being now well over three hundred. At its annual meeting on September 28 its financial position was found to be excellent. The effect of the Club's existence is shown in the increased support given to other chamber music ventures in the district. For instance, the two audiences which on October 11 attended the first two of a new series of Philharmonic Concerts organized by Miss Mabel Bleby and Mr. W. F. Crabb, were the largest ever seen at Exeter at concerts of this kind. The Birmingham String Quartet (Messrs. Percival Hodgson and Frank Venton, and the Misses Grace Burrows and Joan Willis) by its artistic interpretations and perfect ensemble gave very fine performances of Borowski's Quartet No. 2 in D, Herbert Howells' 'Lully Audrey's Suite' (new to the West), Mozart's in G, 'Dohnányi's' in D flat, and Beethoven's Op. 74. Howells' Suite aroused great enthusiasm, as well it might, by its fascinating beauty and humour. Miss Mary Hamlin, a youthful vocalist, showed good gifts and the musician's instinct.

DUBLIN

M. Rosing, the eminent Russian tenor, gave two operatic concerts at the Theatre Royal on September 24 and 28, assisted by Mlle. Alexeeva, Mr. Mostyn Thomas, and M. Arensky (a Russian violoncellist), with Miss Gertrude Coolahan at the pianoforte, Miss Winifred O'Connor, Mlle. Alexeeva, and Mr. Ellis Raymond also contributed to the operatic scenes from 'Faust' and 'Pagliacci.'

Quite a goodly crowd attended the eighth Mater Concert on September 25, one of the features of which was the performance on a Dublin-made quartet of strings—the manufacture of the famous Perry, about the year 1810—collected lovingly by a distinguished Dublin violinist, Mr. Patrick Delaney. An Irish flavour was given by the orchestra in the performance of 'Patricius,' conducted by the composer, Mr. P. Delaney. At the ninth concert, on October 2, the orchestra, under Mr. Vincent O'Brien, played Stanford's too-little-heard Overture to 'Shamus O'Brien.'

Quite a monster choral Festival took place in Kildare Cathedral on October 5, when sixteen choirs assembled and gave a spirited performance of some hymns and anthems, including an old Irish melody harmonized. The Rev. T. W. E. Drury, who presided at the organ, acted as conductor.

As evidence that the cinema is attracting the attention of good musicians, it is worth placing on record that Mr. Arthur Darley and Mr. John Moody have both accepted the musical direction of two well-known Dublin picture-houses.

At last, the magnificent carillon of thirty-nine bells from the foundry of Messrs. Taylor, of Loughborough, for Armagh Cathedral, to the order of His Eminence Cardinal Logue, has been put up and tested. It is one of the finest carillons in Ireland, and will be formally dedicated at an early date. The magnificent clock just erected, in connection with the carillon, was constructed by Messrs. Potts, of Leeds.

Much satisfaction was felt in Dublin musical circles at the appointment of Mr. R. H. P. Coleman, of Dublin, as organist of Peterborough Cathedral, in succession to the late Dr. Haydn Keeton.

A series of classical orchestral recitals has been arranged by the Irish Musical League, and the first performance is announced to take place in the Abbey Theatre on Sunday, October 30, under the direction of Dr. John F. Larchet.

GLASGOW

To the list of prospective events given last month should be added a series of concerts by the Scottish Orchestra, under the auspices of the Glasgow Corporation, the Abstainers' Union's ballad concerts, the 'international celebrity,' Mossel, and other concerts by outside agencies.

On September 30 Mr. Thorpe Davie and Miss Mary Ferrier gave a very successful vocal recital, the programme, which covered a wide range of more or less

familiar songs, being well received by a large audience. Miss Margaret Edwards accompanied.

In connection with the Glasgow Presbytery of the United Free Church, conferences on church music were arranged on October 8, 15, 22, and 29, when the following were the subjects dealt with: 'The Interpretation of Hymns' (Mr. T. C. L. Pritchard); 'Prose Chanting' (Mr. J. K. Findlay); 'The Organ Voluntary' (Mr. H. Walton, of Glasgow Cathedral); and 'Congregational Singing' (Mr. H. S. Robertson, of the Orpheus Choir). It is expected that these conferences will stimulate interest and make for improvement in the service of praise in the churches.

To secure support for the British National Opera Company a public meeting was held at Glasgow on October 5. The aims and objects of the scheme were explained by Mr. Robert Radford, Mr. Percy Pitt, and Mr. Walter Hyde, and an advisory local committee was appointed. It will be surprising if Glasgow does not afford support to a project which offers great possibilities.

The chief event of the month was the Orpheus week of chamber concerts (October 3 to 8) by the London String Quartet, with Miss Myra Hess as solo pianist. Chamber music has not in the past been very well supported here, but the persistent efforts of the Orpheus Choir seem likely at last to bear fruit. The Choir with its very large following can afford to face some financial risk—the deficit was over £100 last year—but signs are not wanting that point to the concerts becoming self-supporting. The audiences were large, enthusiastic, and appreciative in a degree seldom seen at similar events. The programmes were irreproachable, ranging as they did from compositions by Haydn, Mozart, and Beethoven, to those of the most 'modern' of present-day writers, and including a first performance in Scotland of Kreisler's Quartet in A minor. The interpretations by the London Quartet were on the highest level, and Miss Myra Hess, who played contrasted groups of pianoforte solos as well as taking part in Quintets by César Franck, Brahms, and Elgar, greatly enhanced the high reputation she has with Glasgow audiences.

Madame Tetrazzini and a strong company provided the programme at the 'international celebrity' concert on October 5.

HASTINGS

To the great satisfaction of concert-goers hereabouts, Hastings is not, after all, to be bereft of its orchestra this winter. Under pressure brought to bear by most of the musical folk in the borough, the Corporation saw the wisdom of engaging Mr. Julian Clifford and his players for the third successive season, with the result that the series was inaugurated with fitting éclat on October 20, when the winter season was formally opened by the Borough member, Lord Eustace Percy.

It was thought expedient to revert to the Pavilion on St. Leonards Pier—the building which saw the initiation of these concerts. By arrangement with Mr. J. H. Gardner, the Orchestra will be housed there during the winter months. The Corporation is now actively engaged with plans for the new music pavilion. Should it be completed within a couple of years, Hastings may have perhaps the most up-to-date orchestral venue in the provinces.

Certainly, for its size, there is no better provincial organization than the Hastings Orchestra. Its constitution is almost the same as before, and Mr. Clifford promises his supporters a comprehensive series of programmes. There is a symphony concert each Wednesday afternoon, at which notable concerto players will appear, and which may be heard for the modest sum of eightpence. Already there is published an attractive list of celebrities for special matinées, and a festival of modern British music will occupy the week beginning January 10, when most of our representative composers will conduct works of their own.

LIVERPOOL

The Philharmonic Society's season opened brilliantly on October 11 in a programme judiciously blended of old and new. M. Koussevitzky put new life into the 'Oberon' Overture and Beethoven's seventh Symphony, to which he imparted a suggestion of Russian glow and glitter. It was

an exhilarating performance, and the memory of it will remain with us for a long time. It was when Koussevitzky came to his friend Scriabin's 'Poème de l'Extase' that his genius found full scope. In a vivid presentment of this extraordinary music he made it pulse with human emotion, ecstasy, and delirium, the meaning of which each individual hearer had to find for himself. The short introduction to 'Khovanstchina' by Moussorgsky is interesting in its placid mood and comparative simplicity. The vocalist of the occasion was Miss Ethel Frank, who sang, among other things, two remarkable pieces with vocal obbligati—one can hardly term them songs—viz., Ravel's 'Asie' and 'La Flûte Enchantée.' Their orchestral atmosphere is typically French in its suggestion and manner. A really brilliant concert was completed by the responsive singing of the choir under Dr. Pollitt in Bantock's highly individual eight-part chorus 'Spirit of Night.' This is an orchestrally vocal setting of words by Shelley of a type which specially appeals to the composer, who has evolved some gorgeous harmonies. The choir made a good start at this concert, and the sopranos especially deserve commendation for their excellent top notes.

Conducted by Mr. Louis Baxter, the United Orchestral Society had an appreciative, if not numerous, audience, at its concert in the Philharmonic Hall on October 5. The new 'Guild of Singers' Choir of forty ladies, under Mr. R. T. Edwards, sang Fletcher's 'The Witches' Carnival' and German's 'Beauteous Morn,' and songs were given by Mr. Mostyn Thomas, accompanied by Mr. John Tobin. The paramount interest was found, however, in three orchestral compositions by Dr. James Lyon, who conducted his 'Variations on a Sarabande by Handel,' a symphonic episode, 'The Miracle of the Roses,' founded on lines by Southey, and a tone-poem, 'The Legend Beautiful.' These works present outstanding evidences of musicianship, clearly and logically directed. There is imagination, as well as a definite plan, and a welcome absence of any straining after effect in the harmonic texture. It is delightfully natural and melodious music which is apparently the sincere expression of a strong personality.

Dr. Annie W. Patterson, of Cork, the well-known Irish lady who has taken high rank as a literary musician, gave a lecture to the Liverpool Welsh National Society, at its opening meeting in the Royal Institute on October 7. Her subject was 'The Story of Irish Folk-Song,' a big theme which she handled concisely as well as exhaustively. Dr. Patterson spoke as an authority, and imparted her native enthusiasm to her Celtic hearers. One of the originators of the Feis Ceoil, which is similar to the Welsh Eisteddfod, she referred hopefully to the future prospects of native Irish composers, and especially to the great work done by Sir Charles Stanford. The musical illustrations, played on the pianoforte by the lecturer, included the 'Battle of Argannore,' one of the earliest known examples of native music, which Dr. Patterson traced back to B.C. 1000, or even earlier if the tradition be true about 'Noah's niece' coming to Ireland and lending a helping hand. Dr. Patterson repeated her lecture on October 11 to the members of the City and University Irish Society.

M. Joseph Bonnet played some effective pieces on St. George's Hall organ on September 28. Two of the greater items, the G minor Fantasia and Fugue and Franck's Choral in A minor, No. 3, remain in memory as masterly performances.

At his recital in Crane Hall on October 11, Mr. Norman Wilks proved himself to be an executant of high order and also an artist of sensitive temperament.

The popular musical Wednesday afternoon in Crane Hall commenced on October 5, when an overflowing audience was attracted by two finely equipped artists, Mr. Joseph Greene as solo pianist, and Miss Ethel Penhall, mezzo-soprano. A new-comer, Mr. J. C. Heaton, is a bass who sang with acceptance, and Mr. Walter Wright accompanied.

With regret is recorded the death after a lingering illness of Mr. E. Stanley Redfern, the eminent flautist, for so many years prominently identified with the musical life not only hereabouts but in the country generally. Principal flautist of the Hallé and Liverpool Philharmonic Orchestras and the Carl Rosa Opera, Mr. Redfern was widely esteemed. A concert was organized in his benefit and held in the

Shakespeare Theatre on Sunday evening, October 9, only a few hours before his decease. A fine orchestra of seventy, led by Mr. Catterall and conducted by Mr. Eugene Goossens, jun., was evidence of the regard in which Mr. Redfern was held by his colleagues, with whom were associated the singers, Miss Dorothy Ledsham, Messrs. Lewys James, W. Anderson, and Norman Allin, with Mr. Joseph Greene as solo pianist.

Liverpool is to be asked to subscribe at least £10,000 of the £50,000 which is required to provide a firm financial basis for the British National Opera Company. In return, Liverpool—so long the chief home of the Carl Rosa Company—is promised a season of grand opera the like of which has not been seen in the city before. Mr. William Anderson, of English Opera fame, is acting as local secretary of the movement.

MANCHESTER AND DISTRICT

Normally one is able to record in the November message the commencement and prospects of the winter season, but at the time of writing none of our major societies have gone into action, and the record of the month's activities is necessarily of a miscellaneous order.

On October 8 the opening of the extension to the Royal Exchange was the occasion for musical effects of a quite unusual order. The floor space of the Exchange covers nearly two acres, and this area was densely thronged by between fifteen and twenty thousand people, predominantly men. As their Majesties entered, great waves of cheering resounded through the vast building, and when Mr. Walter Nesbitt (who had been conducting his Orpheus Male-Voice Choir in a series of glees, &c., during the long hours of waiting) raised his baton for the National Anthem, the sheer volume of stentorian tone was frankly overwhelming. The sensation of singing in such a huge crowd and space was remarkable, but to stop and listen for a moment was still more so. Nothing sounded quite so well as Webbe's 'Strike the Lyre'; the cross-rhythms of Beale's 'Come, let us join the roundelay' simply became so many confused currents in space; Hollingworth's 'Here's life and health to England's King' was easily first in the crowd's affections. The gorgeous tone in the National Anthem made one long to have heard a unison chorus like 'Land of Hope and Glory' or a big-scale hymn-tune of the 'St. Anne' or 'Old Hundredth' order. An orchestra assembled from several cinemas played two varied groups under Mr. Walter H. Mudie, finishing with the 'Tannhäuser' 'Hall of Song' march just before the Royal party arrived. Strange it was to hear such music 'on the boards' where thousands assemble daily for transactions valued at hundreds of millions!

Interesting developments are afoot at New Mills, one of the railway strategic centres of North Derbyshire. So often in recent years have music and drama suffered by the invasion of the cinema that it is worthy of record how in this upland town the cinema has been freely placed at the disposal of Mr. J. Baguley Waters for the orchestral series of concerts to be conducted there this winter. This is rather a signal instance of the value of an organization like the Hallé Orchestra in carrying music of symphonic scale into parts of the Manchester sphere of influence which are practically cut off from active participation in the city's artistic life. Under Mr. Hamilton Harty's influence this leaving process is likely to be extended.

Blackburn now rejoices in new municipal buildings containing a fine concert hall of about three thousand seating capacity and an orchestra capable of accommodating three hundred performers. Thus are the choral and orchestral possibilities of Dr. Herman Brearley's society definitely extended. Dr. Brearley also conducts the Preston Choral Society, which is concentrating on a Lenten performance of the Bach 'St. Matthew' Passion.

The first concert of the season in the Free Trade Hall was given by the choirs conducted by Mr. Alfred Higson—the Co-operative Wholesale Male-Voice and the Sale and District Musical Society. Under his direction each of these bodies gained chief distinction at Morecambe Festival last May, and I believe that never before had the Sale Musical Society sung in the Free Trade Hall.

The Male-Voice Choir was twice as strong numerically as that which represents the Society at Festivals, and my fixed impression is that increased numbers have brought decreased beauty of tone. The less experienced singers indulged in tone-forcing to a degree which would ruin their chances in competitive work. Conspicuous examples were present in the closing pages of Cornelius' 'Riders' Song' and the Max Bruch 'Media Vita.' The Sale Choir gave works sung at the last Festivals at Morecambe and Blackpool, but those who heard them in the Free Trade Hall and had also heard them at Morecambe and Blackpool would have no hesitation in saying which occasion produced the best singing. Miss Agnes Nicholls and Mr. Hamilton Harty in association (like the late Mrs. Henry Wood and Sir Henry) afforded that somewhat rare experience where the artistic intimacy born of a lifelong fellowship adds an indefinable something to the total impression which marks the occasion as memorable—'Traum durch die Dämmerung,' years ago, is for me one such—and 'Kishmull's Galley' and Mr. Harty's settings of Moira O'Neill were on the present occasion instances of that fusion of verse, music, and interpretative powers long to be treasured.

The Tuesday 'Mid-Day' series have provided a steady succession of attractive and stimulating programmes. On September 6 the venue was changed from the customary Houldsworth Hall to St. Ann's Church, hard by, where the four 'Serious Songs' by Brahms had superb justice done them by Mr. Ernest Jones. Dr. Thomas Keighley played the organ accompaniment, and also Bach's D minor Toccata and Fugue and a series of shorter items by Dupré, (who makes a second appearance here after this chronicle has gone to press). At the two concerts of chamber music in this mid-day series we have witnessed the almost startling emergence of Mrs. Rawdon Briggs' beautiful viola playing. Her exceptional ability on this instrument served her colleagues (Messrs. Arthur Catterall and R. J. Forbes) handsomely in a new Trio for violin, viola, and pianoforte by Mr. Alfred M. Wall. This is a thoroughly remarkable work that won instant appreciation from a big crowd of business men. Halvorsen's 'Passacaglia' for violin and viola showed that the artist's capacity for the more animated style of execution was as strong as her grasp of the intensely emotional.

In a new Pizzetti Quartet played by the MacCullagh group on October 7, Mrs. Briggs again had a distinguished part, notably in the slow movement, as was the case also in the Wall Trio. Compared with the Sonata for pianoforte and violin which was done here recently, this Quartet of Pizzetti's reveals him as an assured master-writer in this sphere of composition, however we may regard or disregard his orchestral work.

The Catterall Quartet is this winter to be closely associated with the Tuesday 'Mid-Days,' and made the first of its nine appearances on October 4, in the third 'Rasoumovsky.' It has been often played here with much more distinction—perhaps an unusually dispiriting sample of muggy Manchester atmosphere contributed its quota to this impression.

A very notable pianoforte programme was played on October 3 by Mr. Norman Wilks. Those who are well acquainted with the Russian Ballet's version (may it be so called?) of the Schumann 'Carnaval,' felt that there was considerable affinity of style observable in Mr. Wilks' playing of some of the numbers. In this, as in all else he played, were ample evidences of marked individuality allied to powerful technical equipment. One capable judge singled out his staccato playing as something amazing.

Mr. Charles Neville and Mr. Webster Millar, both products of the Royal Manchester College of Music, have each given vocal recitals that had as much delight for the connoisseur as for the man in the street, and each found an additional vent for his artistic nature in using translations of his own.

Manchester orchestral playing has suffered seriously of late in deaths of some of her most gifted wind-instrument players. Paersch and Reynolds, greatest of horn and oboe players (Richter's judgment, not the writer's), have gone; and in recent months De Jong, Needham, and Redfern—what a trinity of flautists were these!

Mr. James Richardson has for twenty-one years given his annual recital of violoncello music rarely or never heard apart from his performances, and on October 10 continued his sequence of programmes.

NEWCASTLE-ON-TYNE

On Sunday, September 25, the Musicians' Union held its annual concert, the orchestra consisting of members of the various theatre bands, conducted by Mr. J. Mark. The programme included Berlioz's 'Hungarian March,' 'The Midsummer Night's Dream' Overture, a selection from Puccini's 'La Bohème,' Eric Coates' 'Miniature Suite,' and Liszt's Pianoforte Concerto in E flat (with Mr. V. de L. Caygill as soloist). Allowing for the fact that the orchestra was more or less got together for the occasion, the performance was very creditable to all concerned. At the same time a certain lack of plasticity conveyed a suggestion that the players were afraid to let themselves go, and a want of breadth seemed to show that, as it were, they read in phrases instead of whole sentences. Of Mr. Caygill as a pianist, more should be heard in the future. Madame A. Richardson has somewhat too small a voice for 'Let the Bright Seraphim,' but was quite charming in Sullivan's 'Orpheus with his Lute.' The high level of the programme was not fully sustained in the selections of Mr. E. Williams, who drew upon songs of Clay and Tosti.

On October 1, Mr. Eugene Goossens lectured to the local branch of the British Music Society on 'Some Aspects of British Music.' He dealt with a number of the younger composers, giving what, in his opinion, were the particular characteristics each was contributing to modern music as a whole, and concluded by playing on the pianoforte examples from Heath, Scott, Ireland, and his own works.

NOTTINGHAM AND DISTRICT

The Nottingham musical season was very appropriately inaugurated on September 15, with a recital given by a local singer, Miss Lucy Goodwin, who has recently distinguished herself as a student of the Royal Academy. Miss Goodwin sustained a programme comprising twenty-two numbers, that fully displayed her versatility. Amongst the more modern numbers was a group of four songs by Mr. Bernard Johnson. The most exacting item was the celebrated Aria 'Enani involami' of Verdi, but the singer's happiest choice was perhaps Landon Ronald's 'Sylvan' and the Schubert 'Ave Maria.' Miss Elsie Johnson was an excellent accompanist.

At the Nottingham Repertory Theatre a light opera entitled 'Robin Hood,' by Mr. Bernard Page, was announced for the week October 8 to 15. Mr. Page has recently taken over the musical directorship of the theatre.

The Derby Municipal concert dates are October 3, November 4, and December 9. On the initial date, concerts were given in the afternoon and evening by Mr. Albert Sammons, Mr. Lionel Tertis, Mr. Felix Salmond, and Mr. William Murdoch. In December the City of Birmingham Orchestra, under Mr. Appleby Matthews, will visit Derby. Derby Choral Union, conducted by Dr. Coward, opens with 'The Dream of Gerontius' on November 18.

PORTSMOUTH AND DISTRICT

Concert-goers are being offered a very wide choice at Portsmouth this season. Apart from the Philharmonic and 'international celebrity' series, the success of which is already assured, there is a stirring among the lesser local societies, and the next few months are full of promise for the development of choral work. The idea of the Saturday evening concerts has also not fallen upon barren ground. Even if the Municipality fails to move in the matter—and it is apparent that the civic body still requires some leading in this direction—there are others ready to make the experiment. The Portsmouth Temperance Choral Union now proposes, for instance, to put the response of the public to the test, and if its first two Saturday concerts give satisfactory results the series will no doubt be extended. Under the auspices of the Choral Union, Miss Noel Eadie will make her first appearance at Portsmouth on December 3, with Mr. Joseph Farrington also taking part in the programme.

There is no doubt as to the growing appreciation of music in the borough. An example of this was furnished by the sustained attendances at the course of University extension lectures given at the Municipal College last season on 'A Listener's Guide to Music.' So successful was the scheme that a further series was arranged, to be given by Mr. P. M. S. Latham, on 'The Meaning of Music,' the course commencing on September 23. Once again the interest which has been aroused, and the eagerness to learn, has exceeded all expectations.

At the South Parade Pier, which has engaged many well-known artists of late, Mr. Mark Hambourg found a cordial welcome awaiting him on September 30. He gave an afternoon and an evening recital, and his brilliant technique gained a ready appreciation. He was not stinting in his programmes, which were representative of the great composers in a wide variety of themes. Miss Gladys Verona, the leading coloratura soprano of Australia, was the vocalist. Among those who have recently appeared at the Sunday afternoon symphony concerts given at the Pier by the Marine bands, have been Misses Mary Winter, Betty Saville, Eva Hunsdon-Brown, and Winifred Allan, and Messrs. Lawrence Emery and L. Whittenbury-Kaye.

The Quartet Players have resumed their free chamber music concerts, which were inaugurated last season to stimulate interest in this class of music. An average attendance of something like a thousand showed that the enterprise was one that appealed, and the organizers decided to continue the venture this season. The Players comprise Miss Edith Bunny (violin), Major R. Bullin (viola), Mr. Frank Cranmore (violinello), and Mrs. Grace B. Bullin (pianoforte). They were assisted at the Albert Hall on October 6 by the Alzando Glee Singers, a party of vocalists from Chichester Cathedral.

Three civilian bands—the Portsmouth Battalion, the Tramways, and the Workers' Union—gave their promised festival at the Town Hall on October 8. About seventy selected instrumentalists made a very well-balanced orchestra, and the three bandmasters conducted in turn—Mr. W. J. Swatton (Workers' Union) directing in the 'Maid of the Mountains,' Mr. J. F. Knights (Portsmouth Battalion) the 'William Tell' Overture, and Mr. F. Jewell (Tramways) Edward German's 'Henry VIII.' dances. Mr. E. W. Seager played several organ pieces, and there were also vocal items.

The Choral Societies at Emsworth and Havant have both been able to report small credit balances as the result of last season's concerts. At the annual meeting of the former Mr. N. E. W. Kinnell was re-elected president and Mr. Alfred Agate vice-president and hon. conductor, while a presentation of a silver Queen Anne teapot was made to Mr. T. A. Chignell, who has been hon. secretary of the Society for fifteen years. 'Hiawatha's Wedding-Feast' is to be given at the first concert. Lady Fitzwygram is the president of the Havant Society, which has been able to retain the services of Mr. and Mrs. Canaway as hon. conductor and accompanist respectively. Mr. R. Y. Fisher has been again appointed hon. secretary. The Society is practising Stanford's 'The Revenge' and 'Songs of the Fleet' for its opening concert on December 14.

The Borough of Portsmouth Philharmonic Society's first concert of the season at the Town Hall, on October 13, was specially noteworthy. In the first place it marked Mr. Hugh A. Burry's return to the leadership of the Society after a season's absence through ill-health, but his effective control of the performers on this occasion revealed no lack of those qualities which have brought the Philharmonic into the forefront of local musical societies, and placed it, practically, in a place by itself. The programme was entirely classical, and on one occasion Mr. Burry made a departure from custom by drawing the attention of the audience to the work of the horns, bidding the players to stand in order that there should be no doubt as to whom he referred to. Also he took them separately through a phrase or two of their score, to familiarise the audience with the sound. This was prior to playing the Prelude to Act 3 of 'Die Meistersinger,' which he remarked was 'one of the loveliest things in the realm of music. The well-balanced orchestra was wonderfully responsive to all demands made upon it, and those present enjoyed a really fine musical

evening. Miss Myra Hess gave a brilliant performance at the pianoforte, and Miss Dorothy Silk charmed every one with her singing. During the interval the Deputy-Mayor, Sir Harold R. Pink, on behalf of the Society, presented a cheque to Mr. T. Archard in recognition of his services as chorus-secretary over a period of thirty years.

SOUTH WALES

The visit of the Carl Rosa Opera Company to the New Theatre, September 19 to October 1, afforded music-lovers of Cardiff and district a fortnight of opera, and the inclusion in the programme of the two Wagnerian operas—'The Mastersingers' and 'Valkyrie,' works never before given in Wales—aroused interest over a wide area. The performances created the greatest enthusiasm, and should do much to influence the adoption of music of this class by our musical societies, especially when it is realised that many such works may be performed in the manner of cantatas. It may be recalled that the performance of the 'Ring' at the Bristol Festival of 1912 was followed up by a musical society's performance of 'Parsifal'—an example which should be more widely adopted.

At the first concert of the 'celebrity' series, held at the Empire, Cardiff, on October 1, Kubelik opened his tour with a first appearance in this country after an absence of eight years. He played with wonderful technique in a programme that included Tchaikovsky's Violin Concerto in D. His associate was Miss Leila Megane (mezzo-soprano), and his accompanist Mr. Percy Kahn.

The Cardiff Musical Society, under the veteran conductor, Mr. T. E. Aylward, has issued its prospectus for the ensuing season. At the first concert at Park Hall, on December 2, Elgar's 'The Music-Makers,' the 'Bon-bon Suite,' by Coleridge-Taylor, and 'Sir Patrick Spens,' by Brewer, will be the works performed; a selection of unaccompanied part-songs will form the programme of the second concert, on February 15, at Cory Hall; and on Good Friday, April 14, at Park Hall, Dvorák's 'Stabat Mater' and a Bach cantata are the selected works.

At Newport, a series of three chamber music lecture-concerts inaugurated last year in conjunction with the National Council of Music (University of Wales), are to be continued this season in the hall of the High School for Girls. The dates selected are November 21, January 23, and March 20.

The Birmingham String Quartet took part in the annual concert given by St. Teilo's Church Choir, Cardiff, on October 12, in aid of the choir funds. The programme included Bach, Mozart, Dvorák, and the moderns, Howells, Frank Bridge, and Grainger.

At Cardiff the Sunday orchestral concerts at the New Theatre and at Park Hall are proceeding merrily, attendances being good and the music acceptable. On October 9, at the New Theatre, Angle's Orchestra performed the Beethoven Symphony in C minor, and on September 18 the Australian baritone, Mr. Harold Williams, appeared at Park Hall in support of the Mortimer Orchestra.

The centenary of the Rev. E. Stephen, better known as Tanymarian, is at hand. He was the composer of the first Welsh oratorio, 'Storm Tiberias.' The Welsh Congregational Union decided that the event should be celebrated throughout the denomination (of which the old composer was a minister). The suggested programme is to include three tunes by the Rev. J. Roberts (Ieuan Gwyllt), whose centenary coincides with that of Tanymarian, and three by J. Ambrose Lloyd, another veteran of Gwalia. These men, with J. Mills of Llanidloes and a few others, may be regarded as pioneers of music in Wales, and more especially of the music of the sanctuary.

The fine ensemble playing of the Birmingham String Quartet (Mr. Percy Hodgson, leader) in the Lecture-hall of the Cardiff Y.M.C.A. on October 13, gave the audience the highest satisfaction. The programme consisted of Quartets by Beethoven, Haydn, and Dohnányi. This was the opening concert of a series of three to be held during the season.

In December Mr. Cyril Scott is to conduct his two Passacaglias at the Furtwängler Concerts, Vienna, and to play his own Pianoforte Concerto.

YORKSHIRE

So far there has not been much to record in the musical activities of Yorkshire. The Harrogate Symphony Concerts, which keep good music alive in the West Riding during the summer, came to an end on October 12, and now musical doings are being transferred to the larger towns. The Bradford Subscription Concerts, which are among the most notable in the county, resumed as early as October 7, when Mr. Hamilton Harty and the Hallé Orchestra introduced three movements of Holst's 'Planets' to the North of England. Though the diction is novel, there is nothing revolutionary about 'Mars,' 'Saturn,' or 'Jupiter,' and the energy and freshness of the music made a strong impression. At Hull Mr. Janssen's Subscription Concerts were resumed on October 8. The pianist, Spivakovsky, had failed the promoter, but an appropriate substitute was found in Brailovsky, whose sane and sensitive playing of the 'Waldstein' Sonata gave real pleasure. Some excellent chamber concerts were among the best happenings of the month. At Bradford the first of the chamber concerts organized as a side-show to the subscription concerts took place on October 14, when Pianoforte Trios were played by Messrs. Sammons, Salmond, and Murdoch—a very strong combination. On October 15 and 17 the London String Quartet paid a 'return visit' to Leeds, and was heard in Quartets by Beethoven, Schubert, Dvorik, and Debussy, Mr. Waldo Warner's 'Folk-Song Phantasy' being also included in the programme.

LEEDS

As regards arrangements for the future, the Leeds Philharmonic Society is to give the first part of 'St. Paul' and Parry's 'Pied Piper,' at its first concert; 'The Messiah' at its second; Elgar's 'Music-Makers,' Bach's 'Sing ye,' a Pianoforte Concerto (Mr. Frederick Dawson) at its third, and 'Lohengrin' at its fourth. The Leeds Choral Union has chosen Coleridge-Taylor's 'Hiawatha,' 'The Messiah,' and Elgar's 'The Apostles,' and an element of novelty is introduced in the shape of an organ recital by M. Dupré, the choir being heard in unaccompanied music on the same occasion. The Bradford Festival Choral Society is giving, among other things, Brahms' Alto Rhapsody, 'Acis and Galatea,' and Holst's 'Hymn of Jesus.' The Bradford Old Choral Society is this season celebrating its centenary, and is to mark the occasion by two special concerts in which the Hallé Orchestra will take part. At the first Delius' 'Sea Drift' and a 'Meistersinger' selection will be heard; at the second Coleridge-Taylor's 'Hiawatha's Wedding-Feast' is promised, and a new work by Cyril Jenkins, 'The Song of the Silent Land,' dedicated to the Society, will be conducted by its composer. 'The Hymn of Praise' forming a suitable finish. For the rest, Parry's 'Pied Piper,' Debussy's 'Blessed Damozel,' and Rossini's 'Stabat Mater,' will, at the last event of the season, afford a stimulating mixture. 'The Messiah' is of course understood as a feature of all prospectuses.

The Leeds Saturday Orchestral concerts will again be eight in number, and Mr. Goossens will this time be the sole conductor. The programmes are on familiar lines, but with a greater savour of novelty than heretofore, several pieces being described as for the first time at Leeds, or at least at these concerts. Among them are Balakirev's Pianoforte Concerto in E flat, Sibelius' 'En Saga,' Bliss' *Jeux d'esprit*, 'Rout,' Stravinsky's 'Oiseau de Feu,' Glazounov's fourth Symphony, and Goossens' 'Four Conceits'—quite a respectable list, which suggests that these concerts are turning over a new leaf, and not, as heretofore, relying exclusively on familiar things.

SHEFFIELD

The orchestral concert promoted by Miss Lily Foxon was notable chiefly by reason of the successful appearance of three Sheffield performers. Two of these young artists, pupils of Miss Foxon, played pianoforte concertos, and the third, Miss Ida Bloor—a soprano with a voice of rare attractiveness—sang in finished style. Miss Helen Guest extracted from Moszkowski's Concerto in E all that the music contained, and the brilliance of her performance aroused much enthusiasm. Mr. Stanley Kaye had a task

of greater musical importance in introducing to Sheffield Stanford's Concerto in C minor, and in accomplishing it as he had added a good deal to his reputation. Mr. Julian Clifford conducted.

Miss Marie Foxon has undertaken the musical direction of an interesting experimental series of mid-day concerts in connection with the Y.M.C.A. At the first of these Miss Ena Roberts sang a group of Brahms' songs very happily, and Miss Ethel Cook, Miss Zoë Addy, and Mr. Alan Morton gave a pleasing performance of two movements of Arensky's Pianoforte Trio. At the second, Miss Helen Guest played the 'Waldstein' Sonata, and Miss Etty Ferguson sang interesting groups of modern songs. Bantock's 'A Feast of Lanterns' was singled out for special praise.

Dr. A. W. Wilson, of Manchester Cathedral, gave a short organ recital to the Sheffield Organists' and Choirmasters' Association in which Parry's preludes on 'St. Anne' and 'Rockingham,' and the first movement of Bach's first Trio Sonata were outstanding features.

The visit of 'The Beggar's Opera' to the Sheffield Lyceum Theatre aroused a good deal of interest during the week beginning September 19.

Sir Henry Hadow, on October 6, lectured on 'The Music of Shakespeare's Time,' and in connection with the Adult Education Scheme of the Sheffield Education Committee, addressed a large audience on October 8 on the subject of 'Melody.' He is to give two continuing lectures on 'Harmony' and 'Musical Structure' respectively.

A Sheffield branch of the English Folk-Dance Society has been formed. At its inaugural meeting Mr. Cecil Sharp gave an interesting account of the origin and history of Folk-Dances, and illustrative dances given by members of the branch were much admired.

The Chaliapin concert in aid of the Russian Famine Fund, on October 7, was a memorable event. A large audience responded whole-heartedly to the fascination of Chaliapin's art and personality, and he enjoyed a reception of extraordinary cordiality. M. Bratza and M. Pouishnov were his able associates.

OTHER TOWNS

The Halifax Society, now in its hundred and fourth season, is giving 'The Spectre's Bride,' and an interesting miscellaneous programme, and the Huddersfield Choral Society, adhering to whole-programme works, is to give 'Samson and Delilah,' and Parry's 'Judith.' The Hull Harmonic Society's programme includes 'Aida' and Rossini's 'Stabat Mater.' Hull Vocal Society, conducted by Dr. Coward, will give 'Samson and Delilah' and Holst's 'Hymn of Jesus.'

Musical Notes from Abroad

AMSTERDAM

The former director of the Nederlandsche Opera, M. G. H. Koopman, is striving hard to raise a huge capital for a new theatrical building, including a concert hall, both of which are sorely needed at Amsterdam. As the aims of this energetic entrepreneur are known to be running in the direction of once more establishing a permanent Opera for Amsterdam, it is hardly necessary to point out that his idea has evoked undivided sympathy. But, what amounts to a vast deal more, the rate at which the funds are coming forward promises success for the venture. The second enterprise consists in the founding of a model 'Music Lyceum,' the fabric of which is already in a fair way to completion.

The concert season with us cannot properly be said to have begun until the first orchestral event which came off on Thursday, September 29. The occasion had a special significance, inasmuch as the programme, with the exception of Wagner's 'Faust' Overture, was devoted to works of Gustav Mahler, viz., his fifth Symphony and the 'Kindertotenlieder.' There is probably no place in the musical world, not excepting even Vienna, where Mahler's works are cultivated to anything like the extent as at Amsterdam, which has been styled, not inappropriately the Bayreuth of Mahler. Critics, oftener than not, are pleased to liken

Mahler to Schubert and Bruckner, but the similarities in the works of these three composers do not really extend beyond a certain kind of melodic form which can be easily accounted for. Indeed, it seems an almost insurmountable difficulty for any composer living at Vienna to escape the influence of the peculiarly tinted musical atmosphere of the Austrian capital, and Mahler's works show traces of this influence to a far greater extent than those of either of his predecessors. The reason lies in the fact that, unlike the latter two, Mahler did not sift the material but embodied in his works every phase of Vienna's musical life from the highest type, derived from national strains, down to the songs in the street and the music dispensed by barrel-organs. Hand and brain of a genius were wanted to blend these heterogeneous nuclei into an artistic matrix. Thus in Mahler we find combined the sensuous and intellectual elements of all human strata, and this in turn tends to overthrow the barriers which separate different classes of listeners. Small wonder that his art is all-embracing, and there is nothing astonishing in the fact that it is continually gaining in public favour.

Like the rest of Mahler's purely orchestral symphonies (he afterwards suppressed the programme of his first), the fifth is not absolute music in the older acceptance of the term, nor is it programme music, notwithstanding an easily distinguishable leading idea. The Symphony commences with a magnificent *Marcia Funebre*, and ends in a boisterous outbreak of gaiety, the three intervening movements passing through other reflective stages. The performance was beyond praise. Seeing that Mengelberg was Mahler's intimate friend, we need not wonder that the latter's works receive the most finished execution at Amsterdam. In the 'Kindertotenlieder' we heard this time M. Thom. Denys. However splendidly he acquitted himself of his difficult task, it cannot be gainsaid that the sentiments contained in these songs are more aptly delivered by a lyrical baritone than by a bass. If the choice of Wagner's 'Faust' Overture be considered somewhat strange, it is accounted for by the fact that our excellent tubaist, M. Heymans, entered on that day upon his twenty-sixth year of service as a member of the orchestra, and that accordingly he was given a chance of shining as soloist, for which this Overture provides ample occasion. In the second concert Mahler's fifth Symphony was repeated, the remainder of the programme consisting of Mendelssohn's ever fresh and charming 'Fingal's Cave' and Robert Volkmann's Violoncello Concerto in A minor, with Madame Judith Bokor as soloist. Her playing this time showed a remarkable advance in technique, ripeness of feeling, and general musicianship. Considering her attainments at her present age—which one is permitted to hint at if a lady has hardly passed twenty—it may safely be predicted that she will have a splendid career. The choice of Robert Volkmann's Concerto, music of the noblest kind, once more reminded us of a composer whose works have fallen into undeserved oblivion, solely because he had the misfortune to be eclipsed by a mightier contemporary, Johannes Brahms. The twenty-fifth anniversary of Bruckner's death was commemorated by a performance of his eighth Symphony. I cannot share the opinion of orthodox Brucknerians as to the value of his symphonies. One need not be so sweeping in his judgment as Felix Weingartner, who, by embodying in one of his books another musician's destructive criticism, puts forward the same view, namely, that 'as soon as Bruckner has finished enunciating his themes he commences to ramble.' Still, there is some truth therein. I cannot help comparing Bruckner's mode of composing to the walk of an aged person who sits down at every turn of the road. I believe it was Corder who so appropriately defined composition as 'the art of avoiding full stops.' It is in this particular that Bruckner's works fall short. True there are splendid climaxes, but they lead nowhere, whereas this should be felt as an ultimate necessity. The only indication of a movement approaching its termination is when Bruckner settles down on the tonic chord for a greater number of bars. The majesty and convincing power of Beethoven's No. 5, which succeeded Bruckner's work at the concert under notice, only tended to place the latter's shortcomings in a stronger light. Great enthusiasm greeted the appearance of Herr Carl Friedberg,

who, at the concert of October 9, splendidly sustained the solo part in Schumann's Pianoforte Concerto. Like Mr. Albert Spalding, the American violinist, he is an Amsterdam favourite of pre-war times. Spalding gave a recital of his own, when he proved to be in splendid form, gratifying his audience above all with a highly-finished execution of Georges Enesco's Violin Sonata. There is every likelihood that both artists will regain their popularity with us. In the first of the series of chamber music concerts to be given by the Hollandsche String Quartet, we were confronted with two works new to us, viz., a Sonatine, an otherwise full-fledged three-movement string quartet, by Pierre Menu, and Franco Alfano's String Quartet in D major. Both works met with a very cool reception, and to all appearance the feeble success had to be laid at the door of the performers. So far as I can make out after a first hearing (a second is hardly to be hoped for), these compositions will not prove a lasting addition to chamber music literature. Unfortunately it proved impossible to procure the scores and so verify my impression; still I am confident that I am not mistaken in my belief. I am not at once staggered by a succession of dissonant harmony, but when it comes that the hearer gets bewildered at consonant chords there is surely something wrong. Moreover, if anything resembling a real musical strain showed its head for a moment above the general turmoil, one was almost tempted to wonder for what earthly reason the composer did not continue in snatches. The above applies equally to both new works. Beethoven's Op. 59, No. 2, came as comparative balm thereafter, although, very likely owing to the exertions the performers had sustained, the performance was found to be lacking in more than one respect. I have still one more novelty to record. This was Franz Schreker's Chamber Symphony, this being the first time a work of this composer has been heard in Holland. As I shall shortly be afforded the occasion for a second hearing, I deem it advisable to reserve my opinion till my next month's letter. Mahler's 'Lied von der Erde' completed the programme (October 13). In this work, which once more was felt to tighten its grip on the audience, we heard for the first time Madame Bauer von Pilecka (of the Vienna Staatsoper) as exponent of the significant contralto part. She created a favourable impression, but could not make us forget Madame Cahier or Madame Durigo of previous performances. On the other hand, our master-tenor Jacques Urlus was at his best, and I doubt whether his performance can possibly be rivalled. Both works, which appeal so strongly to Mengelberg's individuality, were heard in the most finished way. The orchestra has once more lived up to its fame.

W. HARMANS.

BERLIN

It has become customary in many German towns to invite the public to a lecture previous to the performance of an important work, be it a symphony, an opera, or a drama. The advantages are obvious. The threads of modern works are so intricate, the meaning so often obscure, that without a guide it is impossible to follow the author. Dr. Elvensfolk, of Mayence, addresses every Sunday forenoon—after church—large audiences, dealing not only with old and new works but also with everything pertaining to the theatre. Altogether the desire and thirst for theoretical knowledge have during the present and past year been satisfied with the publication of many very important books on music. Lying before me is a brilliant work, 'Karl Storck, Geschichte der Musik' (Stuttgart, Metzler), in two volumes. This, the fourth edition, is more than ever an indispensable book of reference for every musician, for it treats of every composer of modern times whose work is worth knowing. Without agreeing with all the author's statements, he cannot but be congratulated on discussing the problems of modern creative art with praiseworthy thoroughness and intimate knowledge. Hans Joachim Moser has published a 'Geschichte der deutschen Musik' (Stuttgart, Cotta), the first volume of which treats of German music from its very beginnings up to the Thirty Years' War. It is the companion volume to Scherer's 'Geschichte der deutschen Literatur,' Schafer's 'Deutsche Geschichte' and Dehio's 'Geschichte deutschen Kunst.'

and in method and manner has no compeer. It is in the first place a text-book for students. Yet it is much more. Moser, unlike Paul Bekker, of Frankfurt a/M., maintains that music is not an international art. Therefore he speaks (1) of the music of the German forest; (2) of that of the cloister (500-1500); (3) of the castle (450-1420); (4) of the village (1350-1550); (5) of the towns during the Middle Ages (1400-1520); (6) of church, school, and home (1517-1618); (7) of the princely courts (1517-1618).

The Berlin Dom Choir, consisting of fifty boys and twenty men under the conductorship of Prof. Hugo Rüdell, is at the present moment giving concerts all over Germany. The largest churches will not admit all those eager to listen to music which in such perfection has perhaps never been heard before. The Choir is being accompanied by Herr Wilhelm Kempff, one of the ablest organists in Germany. There is a belief among some British organists that their German colleagues are prone to play a Bach fugue with full organ throughout. Nothing is more erroneous. Probably it is a revelation to many country organists present at these concerts what a fugue may become under the fingers of an artist. At the concert at Worms, Herr Kempff played the Prelude in B minor and Passacaglia and Fugue in C minor, both by Bach. Doubtless such concerts will leave their mark behind.

The Hamburg singing societies have made a new move towards bringing music among the masses. They are giving open-air concerts in various parts of the city, drawing from the huge store of national song. A man may forget his friends, his native land, and sometimes his language, but the songs of childhood and youth never fade from his memory. It is expected that these concerts will take place elsewhere. The German male-voice societies are in full swing again, doing good work. There is no village without its Gesangverein, studying all through the winter months and competing during the summer with other societies. At the last great male-voice choir contest in 1913, the Berlin Lehrer-gesangverein carried off the first prize in the shape of a golden chain, a gift of William II. Recently the question was discussed as to the future of this chain, which as a Wanderpreis may be contested at another singing competition. The question being put before the ex-Kaiser, elicited the following answer signed by the general-adjutant:

'I have the honour to acknowledge with thanks the receipt of your letter which I placed before H.M. the Emperor and King. H.M. maintains that the Berlin Lehrer-gesangverein remains in possession of the prize until another competition is proclaimed by a new Emperor, when the prize may be defended or newly acquired.'

The Dresden authorities are about to open a State High School for music and the theatre. It is something new in the domain of artistic education, and not meant to bear the character of a music school or theatre school in the old sense. The projected High School is to receive and train only exceptionally gifted students. It is not, therefore, in competition with the Leipsic Conservatorium, which is open to all, and whose authorities are naturally opposed to another Saxon establishment. Having appealed to the leading experts throughout Germany, the Ministry of Culture has received the unanimous reply that the initiation of such a school meant the realisation of long-cherished wishes; also that of all German towns Dresden, owing to her artistic traditions and rich art treasures, is the only place for such an institution.

German music flourishes, German organists starve. Before the war a church musician with an academic training had an income of £60. To-day he receives not quite a fourth of the salary of the head. Many organists leave the Church to seek employment elsewhere. Some are obliged to play in restaurants and cinemas. Owing to insufficient funds a number of the Berlin Church choirs had to be dissolved. The country organist receives but £8 to £12, and the Saxon government, along with the consistorium, have discussed the question whether an increase of £20, resolved upon in 1919, might be paid now. Teachers whose duty it was to play the organ refused to do so any longer. The organ bench has become vacant, and everywhere courses of instruction are in progress to teach

the instrument to private individuals. Ladies have volunteered to learn organ playing, and in my music school I have three farm lads who, busy all the week with field work, are anxious to solve the intricacies of a Rinck prelude or a German chorale.

At this year's meeting of the Neue Bach Gesellschaft at Hamburg the question of reintroducing Bach's music into the Church service has once more become a subject for discussion. Prof. Dr. Schneider declared, (1) that the Church cantatas of Bach cannot find room in the Protestant service, nor (2) is it proper to have them performed in the concert room, as has become the custom in many German towns. The Church cantatas ought to be performed in the Church at special Church concerts, but may also be incorporated in festival Church services. The opposition of an unmusical clergy that refuses to make the churches available for concert purposes must be overcome.

The Stadtschingschor of Halle a/S., under Chordirektor Karl Klanert, celebrated the four hundredth birthday of the Belgian Orlando di Lasso, a contemporary of Palestrina, by the performance of several choral works, chief of which was the penitential psalm *Miserere mei Deus*, which, owing to its rich polyphony, belongs to the most difficult unaccompanied compositions. In addition, Herr Oskar Rebling played several organ pieces by J. T. Sweelinck, a pupil of Lasso.

The students of the Berlin Hochschule für Musik have issued the following protest:

'The fees having recently been doubled, the State demands now another rise at the rate of a hundred per cent. In spite of a protest of all the students, the Minister remains firm. It is well known that on the whole the rich do not study music. The proposed rise means that many will have to give up the study of music. Otherwise the State would pocket the paltry sum of 150,000 marks.'

This protest is justified, for after the war the promise was given by the State authorities: 'Freie Bahn dem Tüchtigen' (free course to the gifted). F. ERCKMANN.

MILAN

Puccini the indefatigable is busy working on a new opera called 'Turandot.' The first Act has been completed, and at the date of writing the work should be far advanced.

Busoni has also composed a musical comedy in two Acts, on the same subject as Puccini's new work. In fact Busoni's comedy was performed for the first time at the Opernhaus, Berlin, on May 20 last, together with another musical comedy of his called 'Arlecchino.' Busoni writes his own librettos. The Chinese fable 'Turandot,' of Gozzi, became popular in Germany through Schiller.

The usual season of opera has commenced at that busy little theatre the Carcano (the oldest theatre at Milan, not excluding the Teatro alla Scala itself). A few alterations have been made to the stage, and the orchestral pit has been enlarged in order to accommodate a greater number of players. The repertoire comprises Verdi's 'Otello,' 'Barbiere di Siviglia,' 'Carmen,' 'Traviata,' 'Favorita,' 'Amico Fritz,' 'Mefistofele,' 'Forza del Destino,' 'Pagliacci,' 'Mese Mariano' (Giordano), and 'Passa la Ronda' of E. Bossi. Four operas new to Milan may also be put on: 'Uomo che Ride e Veglia' ('The man who laughs and watches'); 'Terra Bassa' of D'Albert; 'Al Lupo' of Mulé; and 'Le furie di Arlecchino' of Luardi.

Two young maestros will conduct alternatively during the season—Pedrollo and Ugo Benvenuti, of whom the latter has done much good work abroad.

The opera season of the Dal Verme theatre will run from October 1 to December 11. The season opened with 'Aida,' after which came 'Il Trovatore.' An amended edition of 'Madame Butterfly' is also to be put on. Mascagni's new opera, 'Il Piccolo Marat,' conducted by himself, will be performed. The protagonist will be the tenor Lazaro. Included in the repertoire of the season are Catalani's 'Loreley,' 'Tristan and Isotta,' with tenor Calleja (a Maltese), and a new opera of Maestro Ugo Casalis called 'La Fonte Gaia' ('The Gay Fount'), libretto of Renzo Sacchetti.

E. HERBERT-CÉSARI.

PARIS

THE COMING SEASON

The Colonne Concerts at the Châtelet have recommenced, and the management has announced a policy of progress. As Mefistophélès says, 'Il était temps.' All last season we had to listen to compositions which were worn threadbare. Every conductor at Paris seemed to take pride in ringing the changes on Wagner and the Russians, Rimsky-Korsakov being particularly favoured, while Stravinsky came in a good second. There also is talk of introducing American music to the notice of discriminating Paris. Judged by recent efforts in this direction, the innovation is unlikely to set the Seine on fire. Some days ago the students of the newly-formed American summer conservatoire at Fontainebleau faced the fires of criticism with several immature and uninspired works—all of which were listened to politely. The American section of the audience excepted, no one expressed a wish to hear anything more of the same nature. Nor is Paris anxious to make the acquaintance of a Californian version of 'Faust'—which is threatened. The composer has announced to a wondering world that he 'will present something calculated to make Gounod's admirers sick with envy,' and that he is 'off to the Rocky Mountains to search for the information and inspiration necessary for the final polish.' Unsympathetic Parisians consider that a grizzly bear would prove the best inspiration—and cure. *Du reste*, Paris, without being exactly antagonistic, does not take great interest in American-made music. MacDowell has not made the hoped-for appeal, and the cock-tail-inspired 'jazz' is viewed with horror.

THE OPÉRA

Things are moving at the Opéra, even though the subsidy has not been increased. Massenet's 'Esclarmonde' and 'La Vierge Reine' are in rehearsal, and next month Charles Silver's 'La Mégère Apprivoisée,' which is taken from 'The Taming of the Shrew,' is promised. Mozart's 'L'Enlèvement au Sérail' and Saint-Saëns' 'Ascanio' are to be revived early in the season, M. Reynaldo Hahn being the conductor. Those who know what singing should be are asking themselves if a competent cast will be got together. Few French singers of the present generation are fit to try conclusions with Mozart, and even fewer managers are ready to admit so deplorable a state of things. Meanwhile, nothing more has been heard of the contemplated revival of 'Don Giovanni.' It has been under contemplation for months, but not since last spring has any sort of bulletin been issued. Should M. Renaud be available, we could not wish for a finer exponent of the title-rôle, and Madame Dérougeot would make a satisfying Donna Anna. To distribute the other parts is another matter.

Meanwhile, the regular répertoire has attracted record houses, made up largely of visitors drawn from every nationality under the sun. 'Aida' (which sounds odd in French) has had several performances; 'Thaïs' (which comes next to 'Manon' in popularity) is the sole Massenet representative of the month, 'Le Cid,' a dull thing, having been given a holiday; and Dupont's exotic 'Antar' has been much appreciated. 'Rigoletto' always fills the theatre, though it must be confessed that after Battistini no baritone succeeds in doing justice to the name-part. The revival of 'L'Or du Rhin' is a success, for, apart from the scenery and the stage mechanical devices (important considerations with the *habitués*), the performance is a satisfactory one. 'L'Or du Rhin,' however, is not a work to please the average musical Parisian.

THE OPÉRA-COMIQUE

The list of coming novelties at the Opéra-Comique is a long one, though whether it is an equally strong one remains to be seen. The chief excitement centres in Jean Cras' 'Polyphème,' which gained the prize offered by the Paris Municipality, and in which M. Vanni-Marcoux (who is, or should be, well remembered by Covent Garden audiences) will create an important rôle. Georges Hue's 'A L'Ombre de la Cathédrale,' with Madame Davelli, an excellent—and handsome—artist, is promised, as also are Henry Büsser's 'Les Noces Corinthiennes,' and H. Bachelet's 'Quand la Cloche Sonnera.' A number of ballets, too, are to have

their *première*, one of which bears the strange name 'Les Uns et les Autres.' Hillemacher's 'Fra Angelico' is amongst the novelties, and it should prove an acquisition, since the composer has written some very taking music.

Pending the presentation of these new operas, 'Tosca,' 'Lakmé' (Paris delights in Eastern scenes), 'La Vie de Bohème,' 'Carmen,' and 'Butterfly,' seldom miss a week, while they sometimes are well sung. 'Butterfly,' by the way, is extraordinarily popular, though 'Bohème' runs the sympathetic work close. Parisians, being an emotional people, are easily moved; *pleurez mes yeux* is their motto, and they are upon occasions ready to weep copiously.

TETRAZZINI FOR PARIS

Madame Tetrazzini's £500 fee, M. Chaliapin's reputed offer of £600 a performance and the size he takes in boots, and other chatty information which enlivens the columns of the *Daily Mail's* Continental edition, have set Paris a-talking. 'Why,' ask the café orators, 'are these song-birds not heard at the Opéra?' M. Chaliapin (who is described, in ignorance, by one of the various London daily papers with the 'largest circulation' as a 'magnificent bass,' whereas he is a consummately fine singer with a *basse chantante* voice of ordinary quality) already has sung here, and with considerable success. Madame Melba's retirement and contradicted retirement (more *Daily Mail* efforts) has been but slightly discussed, for Madame Melba does not greatly interest Paris musical circles. Besides, her choice of songs at last summer's Albert Hall concert is not forgotten. Madame Tetrazzini, however, claims attention, a number of pre-war Parisian pilgrims having savoured her singing at Covent Garden. One of them has even had the hardihood to suggest that she might be invited to show French coloratura sopranos how the rôle of Lakmé should be sung. But no Paris manager will pay her £500—generous fees do not prevail.

Talking of managers, one of the fraternity, who rules over the destinies of a provincial opera house, can scarcely be said to know his job. When recently engaging a distinguished Violetta, he demanded that Charlotte and Isolda should be included in her contract. To this day he cannot understand why Violetta laughed. GEORGE CECIL.

ROME

In the Dante commemorations at Ravenna, the work of Palestrina was not neglected, and the diligent pains of Giovanni Tebaldini succeeded in producing an interesting sacred trilogy, a musical comment of Dante worked out in Gregorian themes and hymns and melodies of Palestrina, given in the Basilica of St. Apollinare during the centenary celebrations. Some of the Palestrinian melodies, such as the 'Peccantem me quotidie,' were entirely new to the hearers, never having been sung, perhaps, since the composer's death. Amongst those which made the greatest impression were the 'Exaltabo Te' and 'Sicut Cervus,' the 'Domine, quis habitat' (in which, with admirable art, twelve voices are divided into three choirs), and the 'O gloriosa et beata Trinitas.'

Undoubtedly the most interesting musical feature of the Dante commemorations, and also the most important event of the month, has been the performance at Ravenna of Refice's great symphonic poem, 'Dantis poetæ transitus,' in which, following the poem of Giulio Salvadori, the composer has described the last moments of the great poet's life. It is reported that after the success obtained at Ravenna, Refice contemplates a tour in America for the execution of his poem.

The recent Franciscan Congress at Rome provided occasion for an interesting concert in the Basilica of the Apostles, under the direction of Alaleona. Confined almost exclusively to ancient Italian music, the following programme was worthily presented:

Two ancient Laudi Spirituali Anou.
'The clothing of St. Clare.' For orchestra.

From the 'Frate Sole' of Mancinelli

Three Dante melodies Alaleona

Four ancient Italian 'Canzoni.' For strings and harp,
rewritten by D. Alaleona

'Ave Maria' (words from Dante).

For soprano and strings Verdi

Four Laudi Spirituali.

For orchestra of strings, flutes, and trumpets.

Hymn for St. Francis. For three, four, and

five voices and chorus. ... *Paestrina*'To Dante.' For tenor, choir, and orchestra *Alaleona*

To raise funds for the proposed new Art Museum of the Cathedral of Bergamo, Signor Bossi, the director of the Accademia St. Cecilia, was recently called from Rome to give an organ recital in that city. He was heard in the following programme:

'Prayer'	<i>Frank</i>
'Noel'	<i>Daquin</i>
Good Friday music from 'Parsifal'	<i>Wagner</i>
'Momenti Francescani'	<i>Bossi</i>
Sonata in F. For organ and violoncello	<i>Gaillard</i>
Siciliana e Giga	<i>Bossi</i>

LEONARD PEYTON.

TORONTO

The music season here has not yet commenced. There have been, however, two recent events of interest—the Annual Convention of the Canadian College of Organists and music at the Canadian National Exhibition.

Approximately twelve years ago a Guild of Organists was founded in Canada, to be remodelled in 1919, and named the Canadian College of Organists. Dr. Albert Ham, of Toronto, was the founder and first president. Local centres have now been established at Montreal, Ottawa, Hamilton, and London, the headquarters being at Toronto. Examinations are on a similar basis to those of the Royal College of Organists, as eight members of the council are F.R.C.O. The activities of the Convention included two council meetings, a garden party, a banquet, and a special service in the Metropolitan Church.

Music is one of the main features of the Canadian National Exhibition. In addition to performances by local artists, two special bands are engaged annually to play during the two weeks of events. This year His Majesty's Canadian Grenadier Guards (Montreal), under the conductorship of M. J. J. Gagnier, and the Anglo-Canadian Concert Band (Mr. Herbert A. Clarke) were particularly appreciated owing to the high standard of music performed. Works of such composers as Tchaikovsky, Glinka, Wagner, Brahms, Dvorák, Saint-Saëns, Weber, Gounod, Coleridge-Taylor, and Edward German, were the average rather than the exception.

Competitions feature prominently in the Music Building. With the principal musicians of the city as adjudicators, contests are held for military bands, pianoforte, violin, and voices.

There is at present here a noticeable increase in the appreciation of good music by the general public. Canada is a young country, and rapidly is she realising the importance of the art. The use of gramophones in the schools, the compulsory knowledge of music for teachers, the keen competition in choir and solo contests, the large classes at all the teaching colleges and academies, are facts which prove that music is keeping pace with the vast commercial and industrial development of the nation.

VIENNA

Musically the end of the summer was very dead. With the exception of the nightly concert in Belvedere Park nothing of importance occurred, and all thoughts have been turned on the Theater Konzert Und Kino Messe, which was held from September 4 to 25.

This Messe was in conjunction with the Wiener Internationale Messe, which was open from September 11 to 17. The musical Messe was divided into twelve parts, the principal of which comprised opera, concerts, theatres, cinemas, voice-training, dramatic-training, music publication, theatre lighting, &c. The concert portion was very interesting. The principal events held in this connection were as follows: the Bruckner D minor Symphony, under the direction of Dr. Schalk; the Cappella choir, under the

direction of Hans Wagner; the Strauss 'Alpen' Symphony, under the direction of Reiner; two concerts of the Company of Musical Friends; the Philharmonic Orchestra, under the direction of Felix Weingartner; the massed orchestras of Vienna, also under the direction of Weingartner; the choir of the State Opera, in the Mozart 'Requiem'; massed orchestras, under the direction of Fred Lowe; Mahler's Symphonies Nos. 7 and 8; a Schubert evening by Duhan; and Beethoven's ninth Symphony.

Three historical chamber concerts, given on September 12, 14, and 17 in the Ceremonial Hall of the Hofburg, stand out prominently. The programmes comprised selections from the works of Mozart, Bach, Nardini, Stamitz, de Herveois, Sacchini, Grétry, Hasse, Matheson, Handel, Scarbeatti, Lach, Salmhofer, and Mittler.

Another important event was the Festival concert on September 16, at the Grosser Konzerthausaal. The band of two hundred and fifty performers was made up of Philmoniker, Tonkünstler, and Volksoper orchestras, under the direction of Felix Weingartner. The programme was as follows:

Largo	<i>Handel</i>
Air	<i>Bach</i>
March from 'The Ruins of Athens'	<i>Beethoven</i>
Symphonic Prelude, 'King Lear'	<i>Weingartner</i>
Prelude, 'Lohengrin'	<i>Wagner</i>
Overture, 'Tannhäuser'	<i>Wagner</i>

Though this programme presented no novelties it was exceptionally interesting and perfectly rendered.

The opera season opened on September 1, but the programme in connection with the Messe presents no items of special interest. A revival of the 'Marriage of Figaro' is announced for production in the coming season.

Dr. Richard Strauss commences a tour of the United States on October 20. It will last two months, and will embrace many concerts.

Music at Budapest is slowly recovering from the Bolshevik regime. The most important productions announced for the opera season beginning on September 15 are the Puccini Trilogie and a new opera by d'Albert.

STANLEY WINNEY.

Miscellaneous

An 'Evening with Coleridge-Taylor' was held by the Primrose Hill Choir, Northampton, on September 20, the programme including 'Hiawatha's Wedding-Feast,' part-songs, five Negro melodies for Pianoforte Trio, a Sonata movement for violin and pianoforte, and a selection of songs.

Mr. Duncan McKenzie, Director of Music at the High Schools, Montreal, and Lecturer on Theory to McGill University Conservatorium of Music, Montreal, has been appointed Director of Music to the Public and High Schools, Toronto. This is the leading position of its kind in Canada.

On November 16, at the Culloden Street Evening Institute, Poplar, and on November 21, at the Evening Institute, Fleet Road, Hampstead, Mr. R. J. Pitcher will lecture on 'The Composer's Workshop,' with illustrations. Both lectures will begin at 8 p.m.

Mr. Claude Landi has been appointed conductor of the Wandsworth Technical Institute Orchestra in succession to Mr. T. Maskell Hardy, who has resigned after twenty-two years.

Mr. Ernest Dumayne, conductor of Hither Green Choral and Orchestral Society, has been appointed conductor of Walthamstow Choral Union.

The Hampstead centre of the British Music Society has announced its second series of concerts at the Town Hall, Haverstock Hill, on six dates from October 10 to April 5.

The Guild of Singers and Players has arranged a second series of concerts by members of the Guild to be held during the autumn at Steinway Hall.

Our 'Gramophone Notes' are unavoidably held over.

Answers to Correspondents

'NATURAL.'—You must not expect us to answer your question as to which are the 'sharps' and which the 'flats' in our little monthly collection. You must do your own classifying. Nor do we care to say how far the title applies to the writers as well as to the quotations. In general, the selection is intended to consist of current remarks of an epigrammatic nature, but occasionally we come across a pronouncement so richly flatusous that it cries out for inclusion.

G. E. S. H.—There is no agency of the kind in England so far as we can ascertain. Write to *Musical America*, 501, Fifth Avenue, New York, and the *Musical Courier*, 437, Fifth Avenue, New York.

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